Concertino

for

Piano and Strings

(2012 / rev. 2021)

(I) Riding with the Devil - p.1
(II) Purgatory - p. 35
(III) A Dance of Life - p. 51

Edward Green

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Concertino for Piano and Strings

This composition arose from re-reading Dante's Divine Comedy: a work I first encountered in my Sophomore Year at Oberlin. It stirred me then; it does now, even more.

Dante's journey—from Hell, through Purgatory, to Heaven—was described by him in terms that were contemporary; some of the imagery he employed in the early 14th century is now distant to us. But the journey itself, the inward emotional and ethical drama he describes, has a power and meaning which resonates in any century.

And so, in 2012, I was inspired to see whether, perhaps, I might find a purely musical, instrumental way of expressing what I felt. In that first form, as a sextet, it was premiered at Manhattan School of Music, with Joanne Polk as soloist. What I send you is the revised form (2021).

The movements are titled:

1) "Riding with the Devil"
2) "Purgatory"
3) "A Dance of Life"

The major innovation, in terms of narrative, is the third movement. I did not think I ought to try to scale "Paradise." Still, I wanted the sextet to culminate in a place decidedly different from where it began. So this movement is titled "A Dance of Life." It's largely in 5/8 time.

As I said, the composition began with thoughts about Dante. It also had a second large source of inspiration. Throughout the creation of this work I was assisted profoundly by thinking about this statement by the great American philosopher, Eli Siegel, with whom I had the honor to study in my 20s:

"*The resolution of conflict in self is like the making one of opposites in art.*"

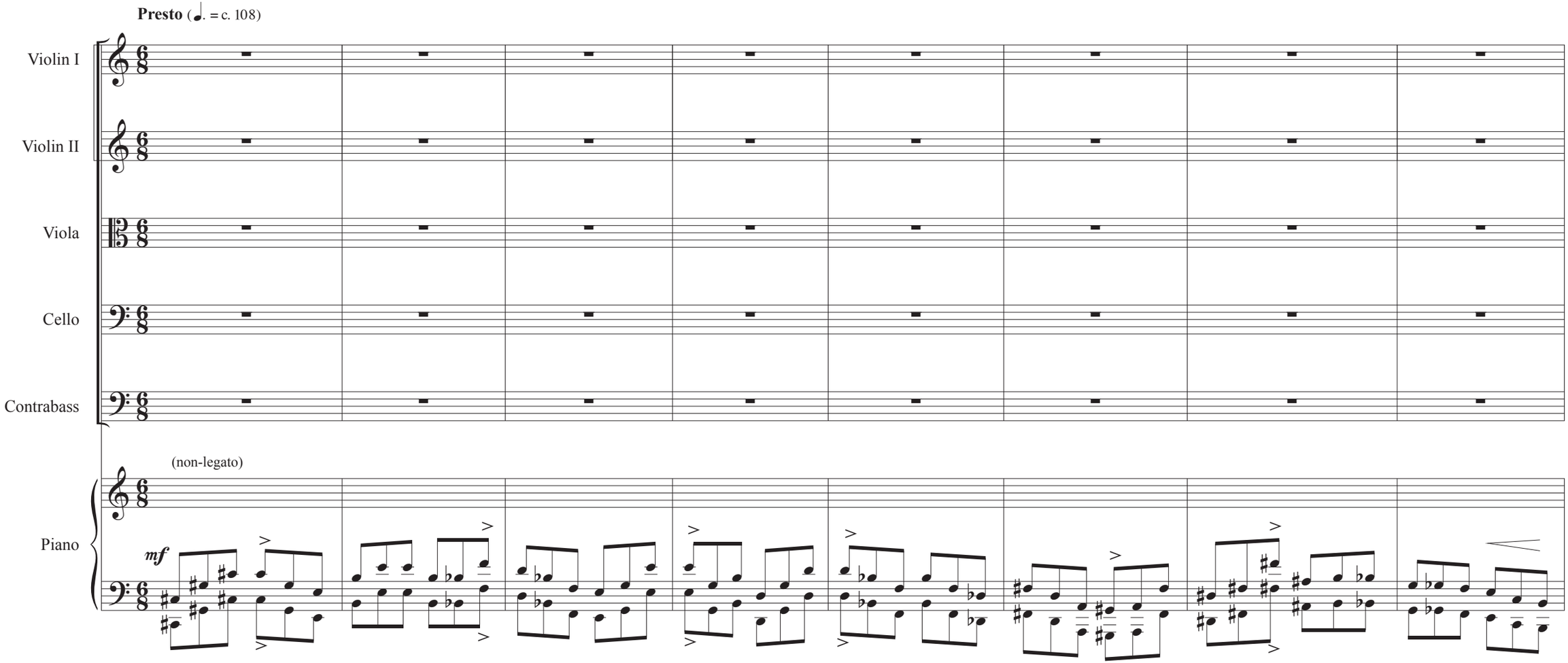
There are various conflicts which, through the language of music, I tried to deal with in this Sextet. Most obviously: intensity and serenity—the desire all people have for energy, and the desire, equally strong in us, for calm.

There are many technical ways I went about trying to reconcile these opposites, and yet have them be in as dramatic and surprising a relation as possible. I'll point to just one way, which you can see in the very opening measures of the sextet.

Its opening solo for the piano. seems to be a clear, rhythmically steady stream of eighth notes, grouped in 6/8. But there's a cross-rhythm here: the implied harmonies during this solo shift every five eighths. (The Devil—after all—is a trickster!) And while the movement is intense, in its Coda (p.32) I put a series of brightly ringing chords, growing ever calmer: ever more sustained and resonant. A vision, perhaps, in the midst of Hell of what Heaven might be.

Riding with the Devil

Edward Green



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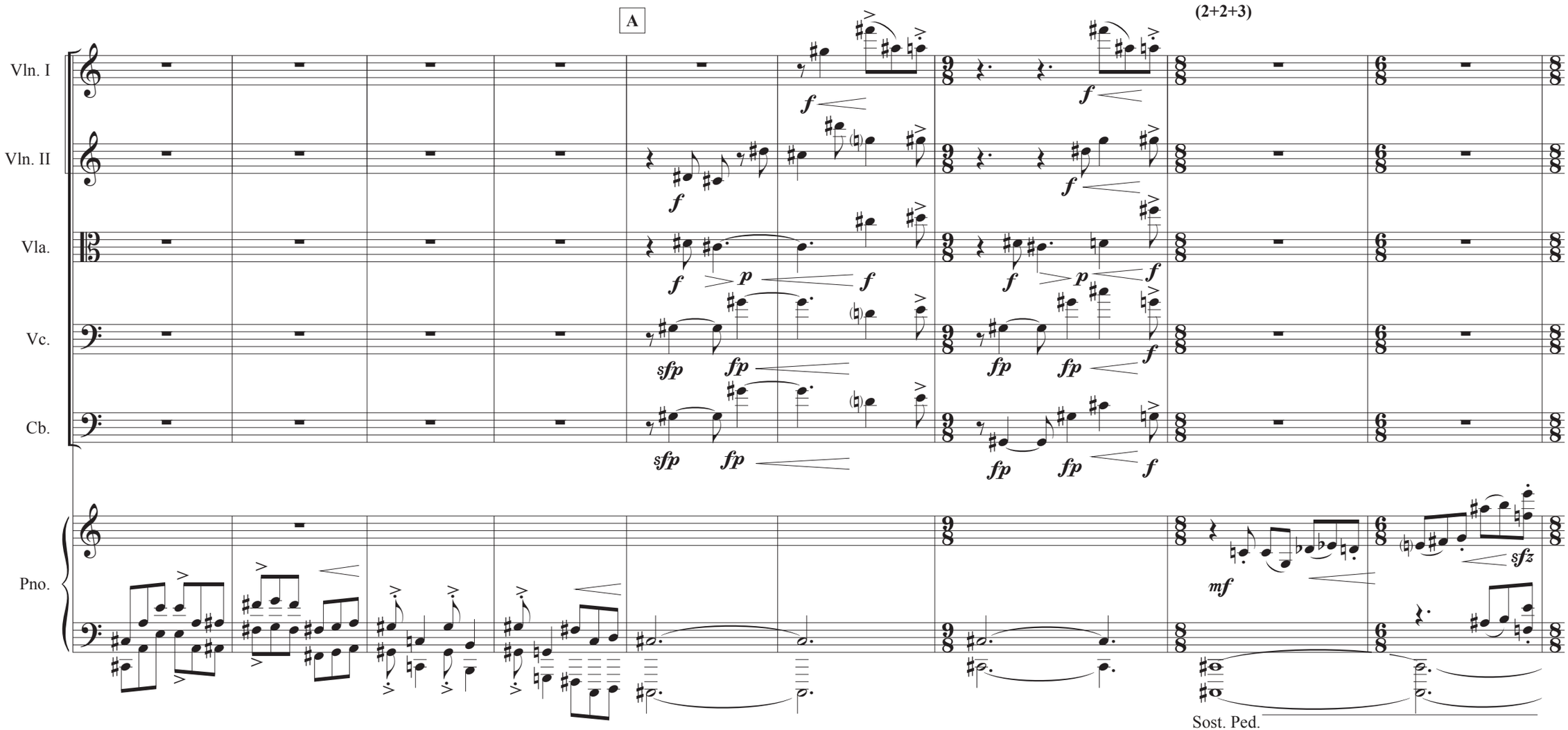
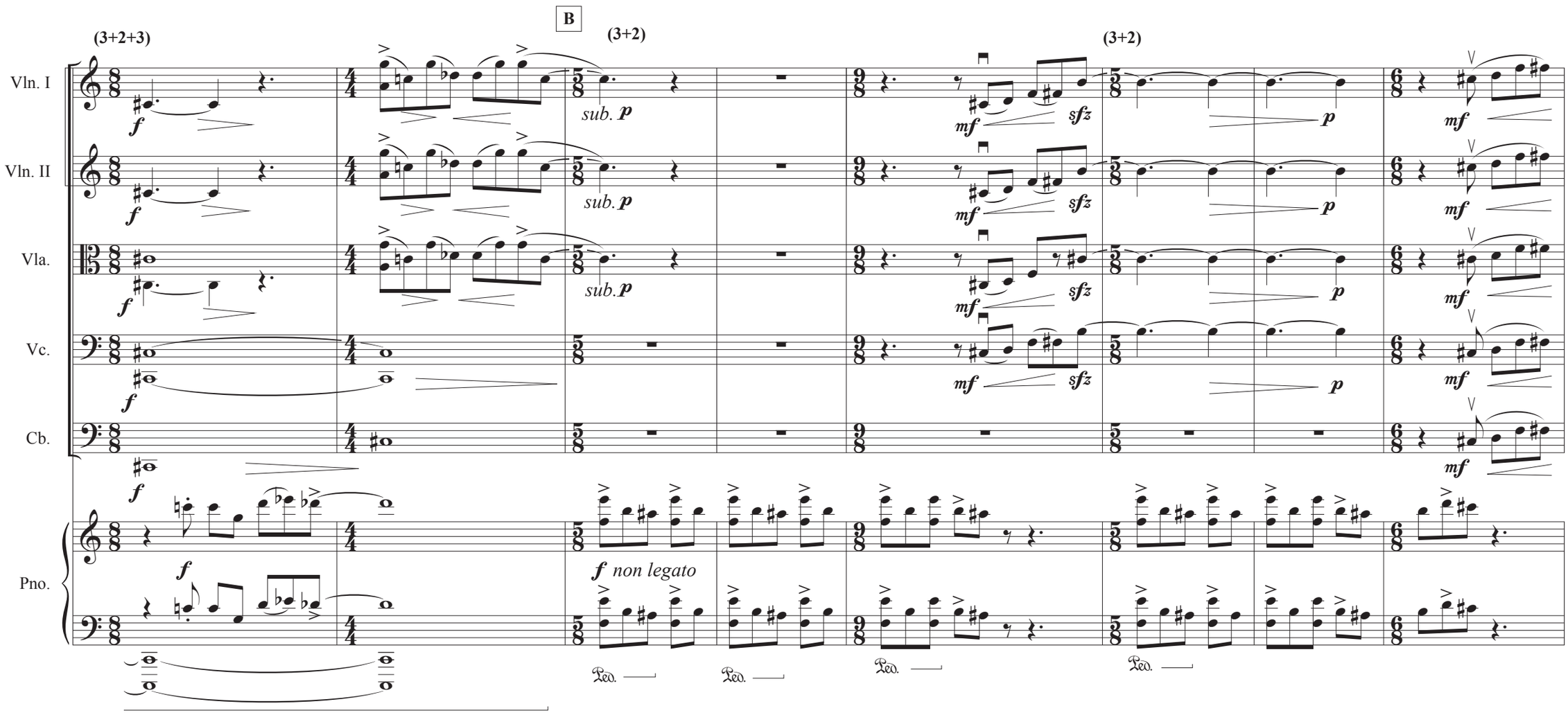
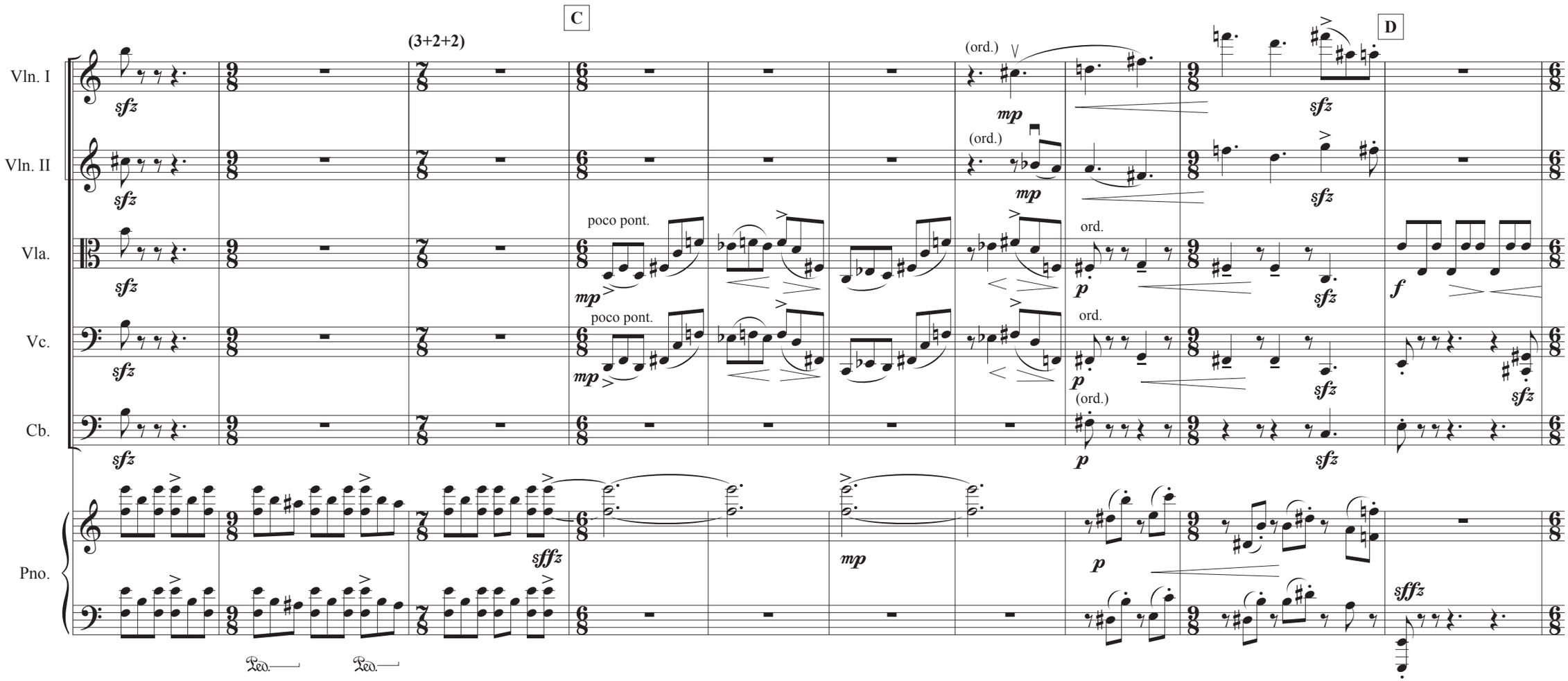
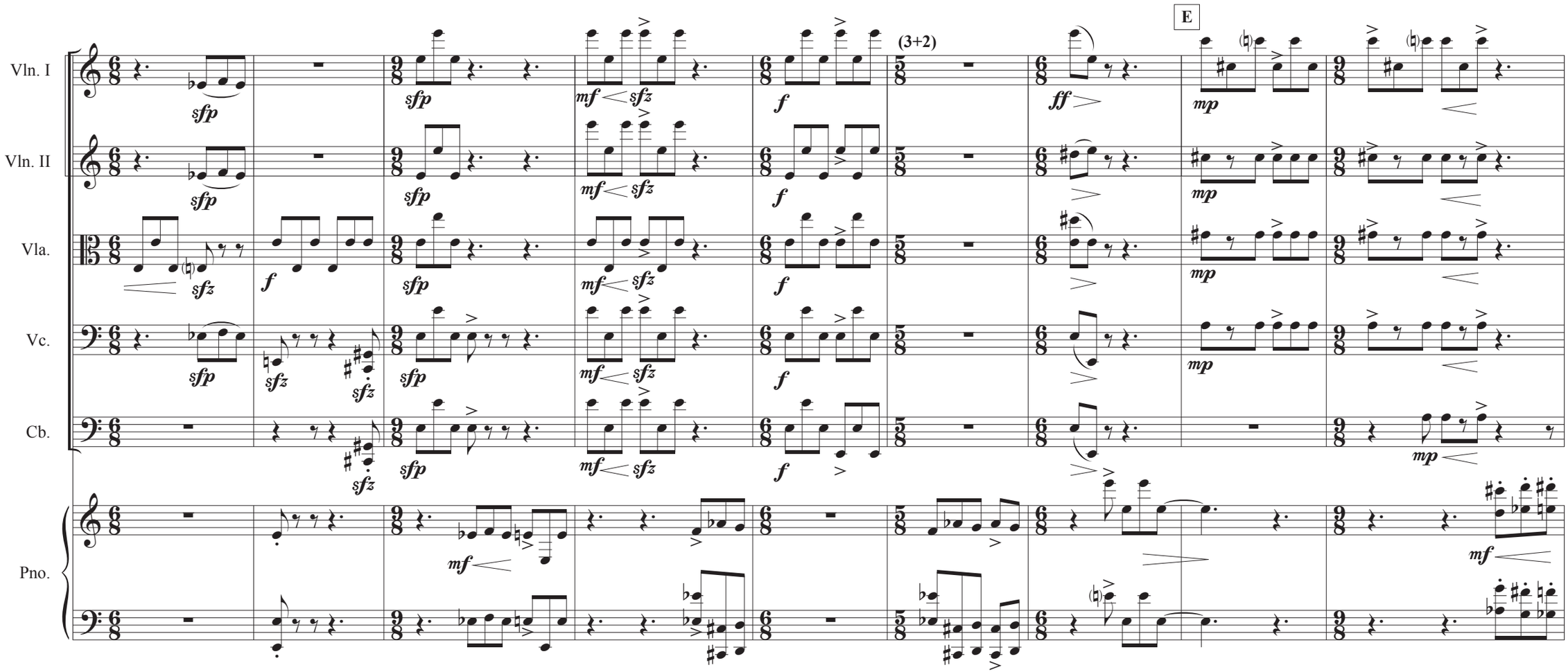
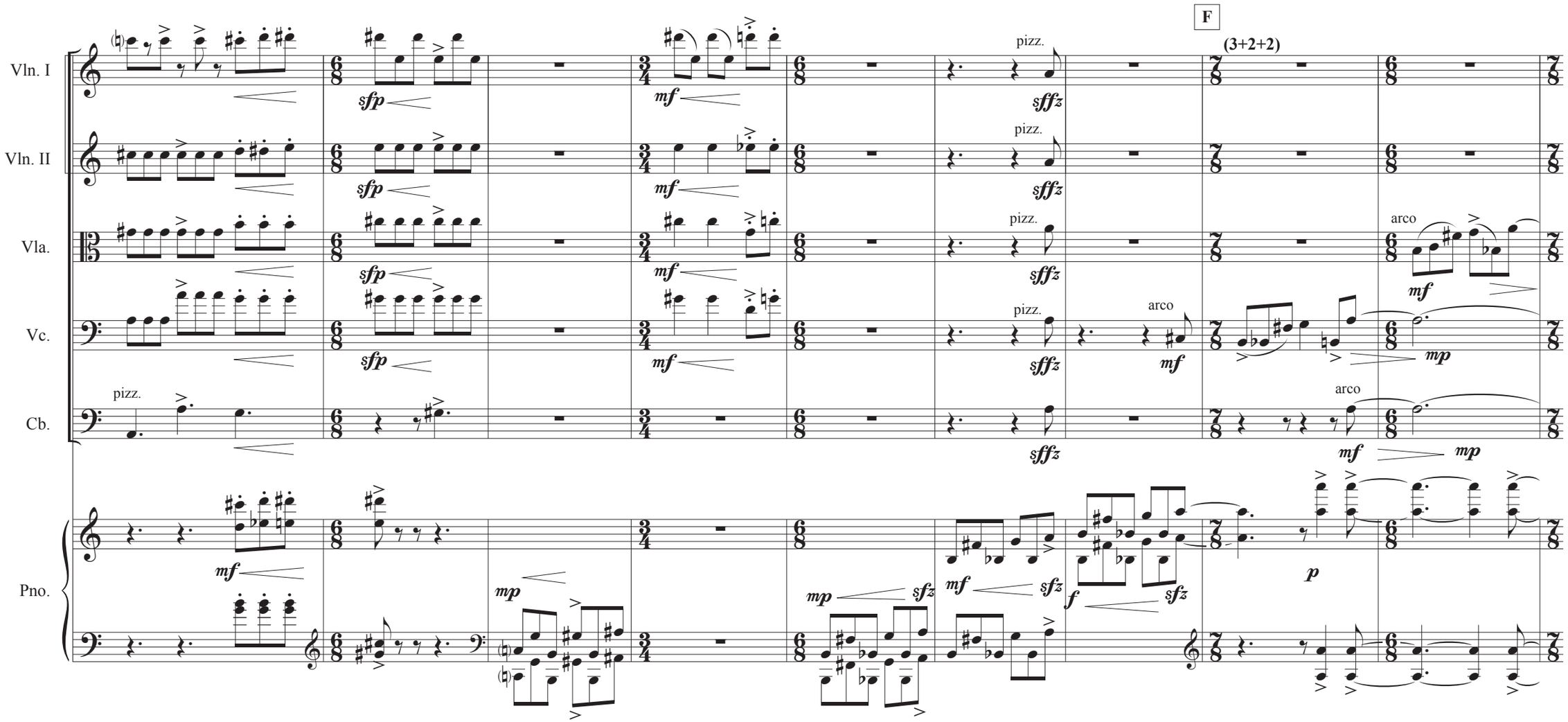
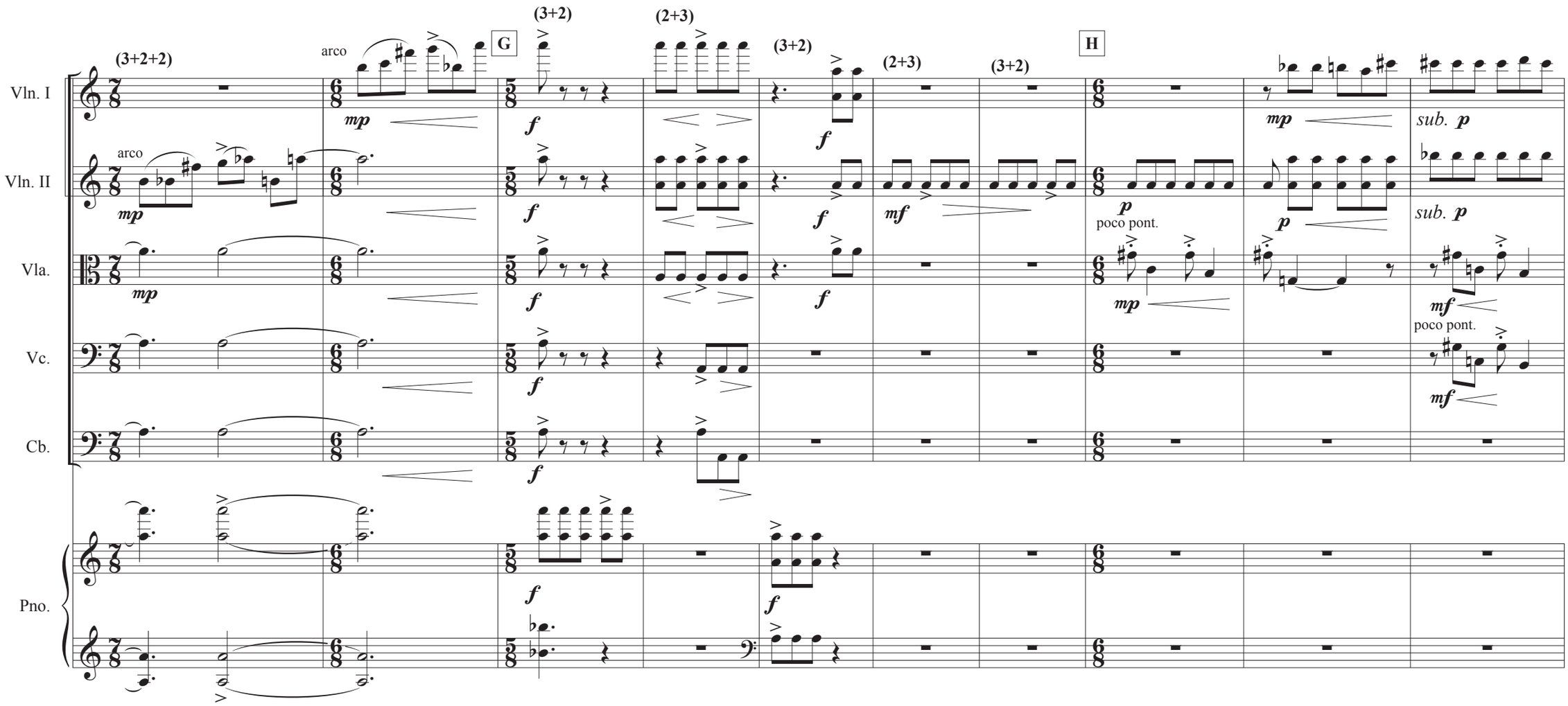

A
(2+2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
Sost. Ped.

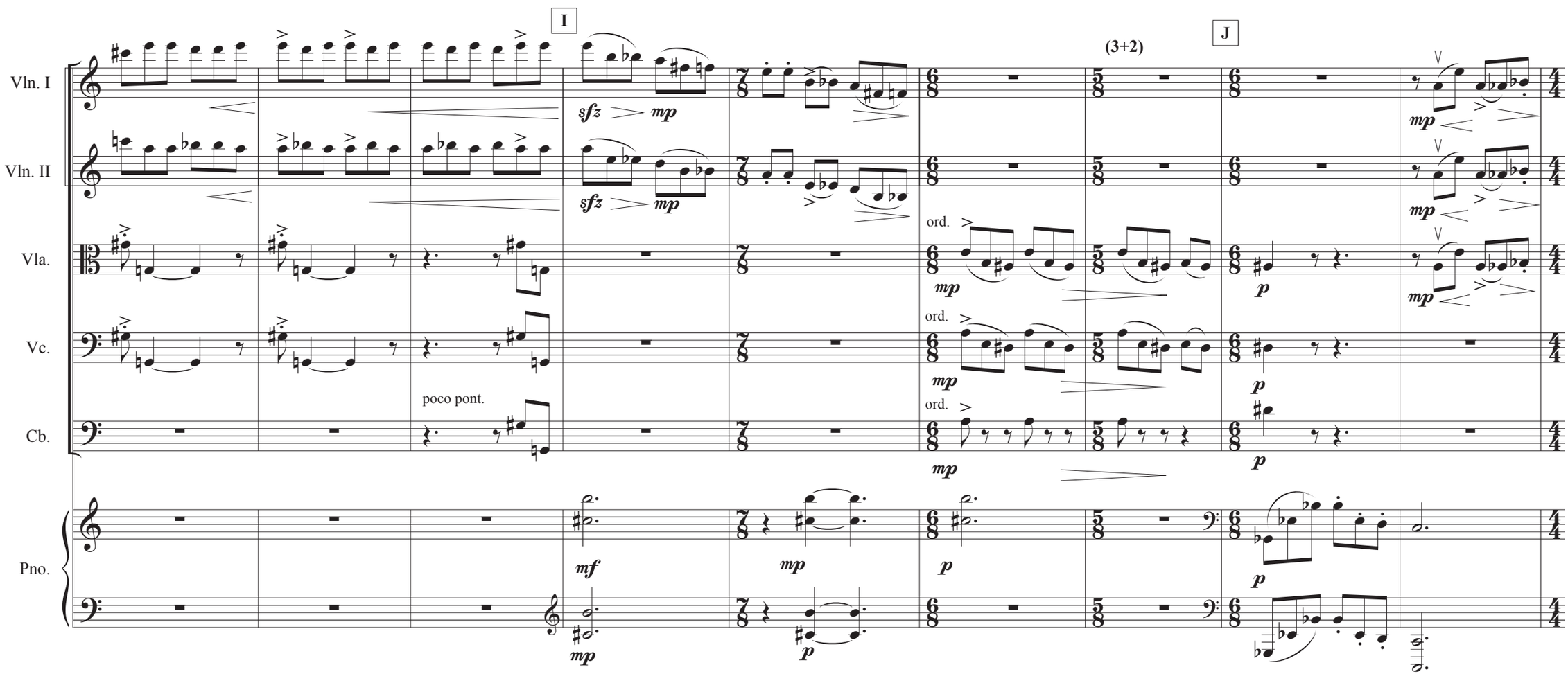

B
(3+2+3)
(3+2)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
sub. p
mf
sfz
p
f non legato
Ped.

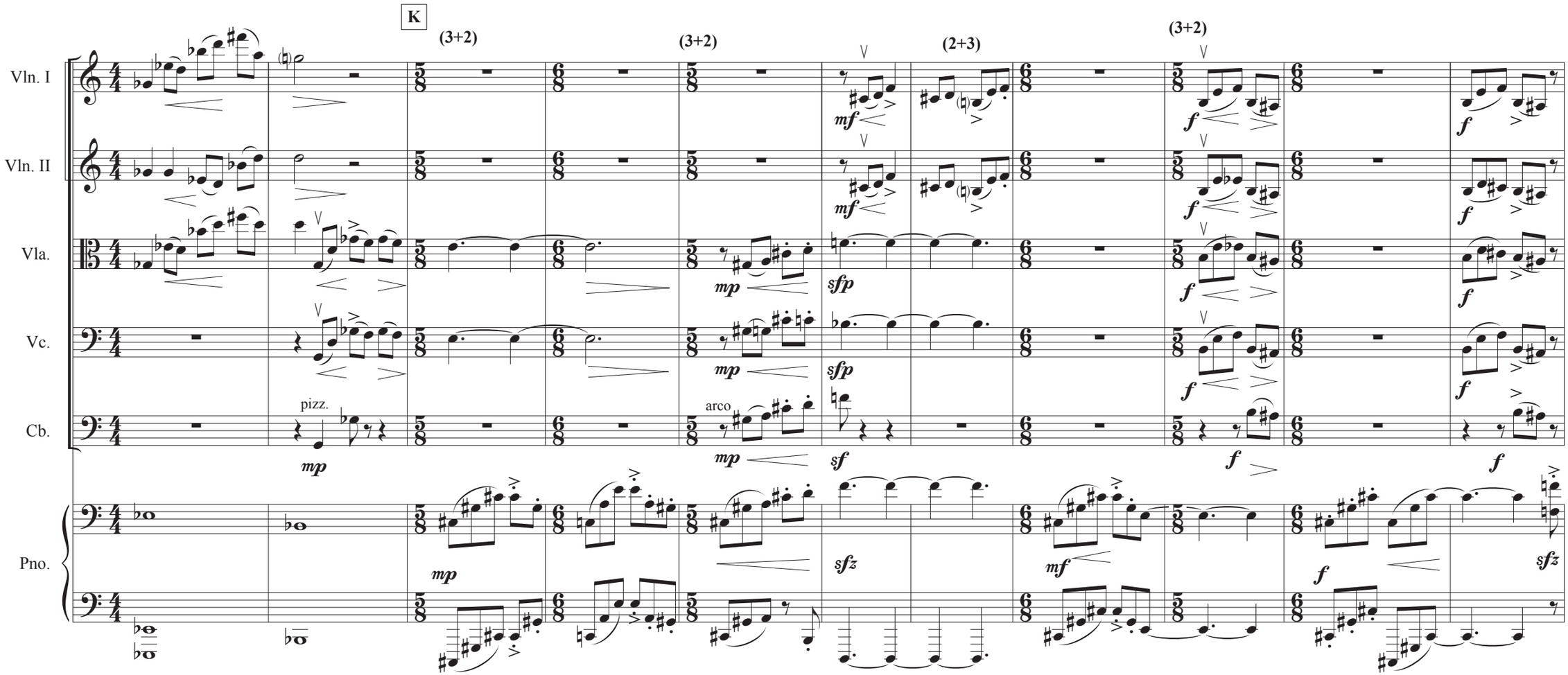

C
D
(3+2+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sfz
mp
(ord.)
poco pont.
ord.
p
f
sffz
Ped.

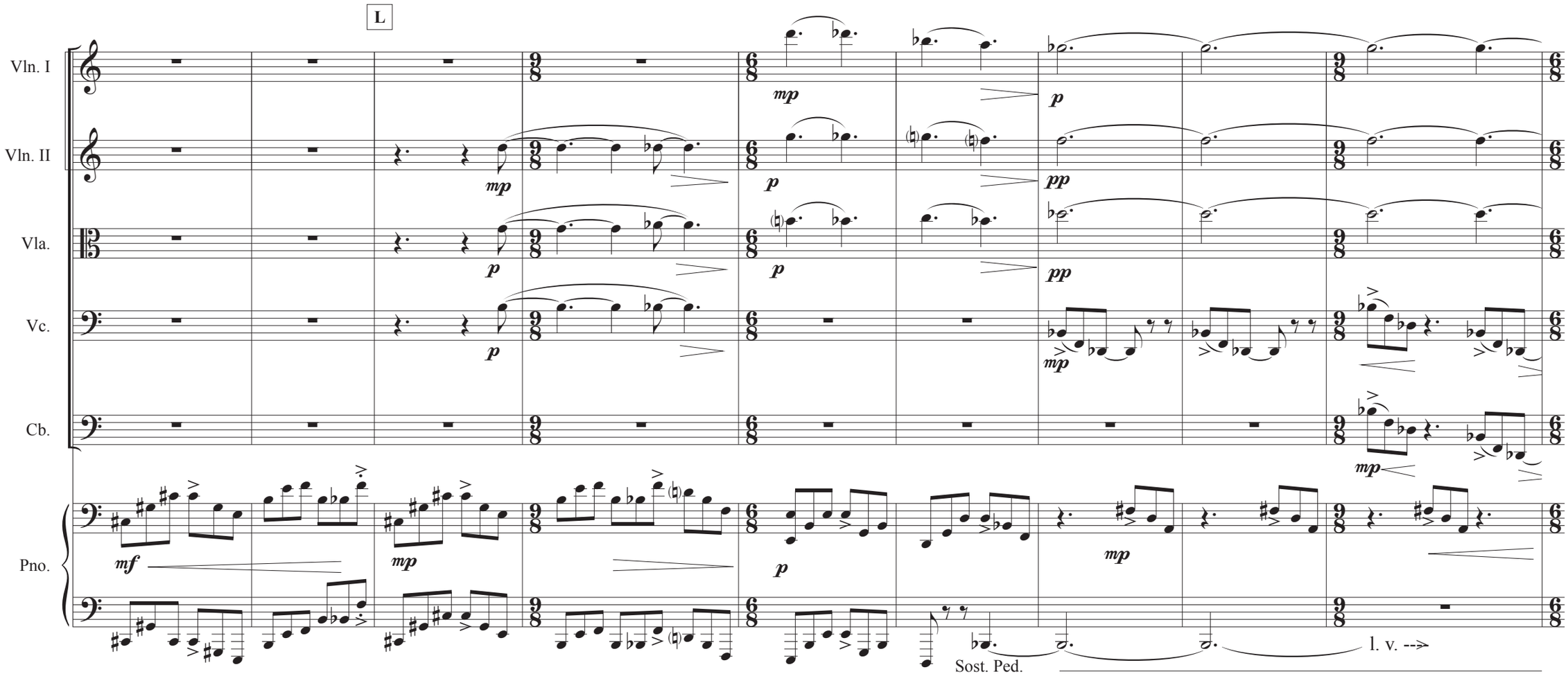

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
E
(3+2)
sfp
sfz
mf
f
ff
mp

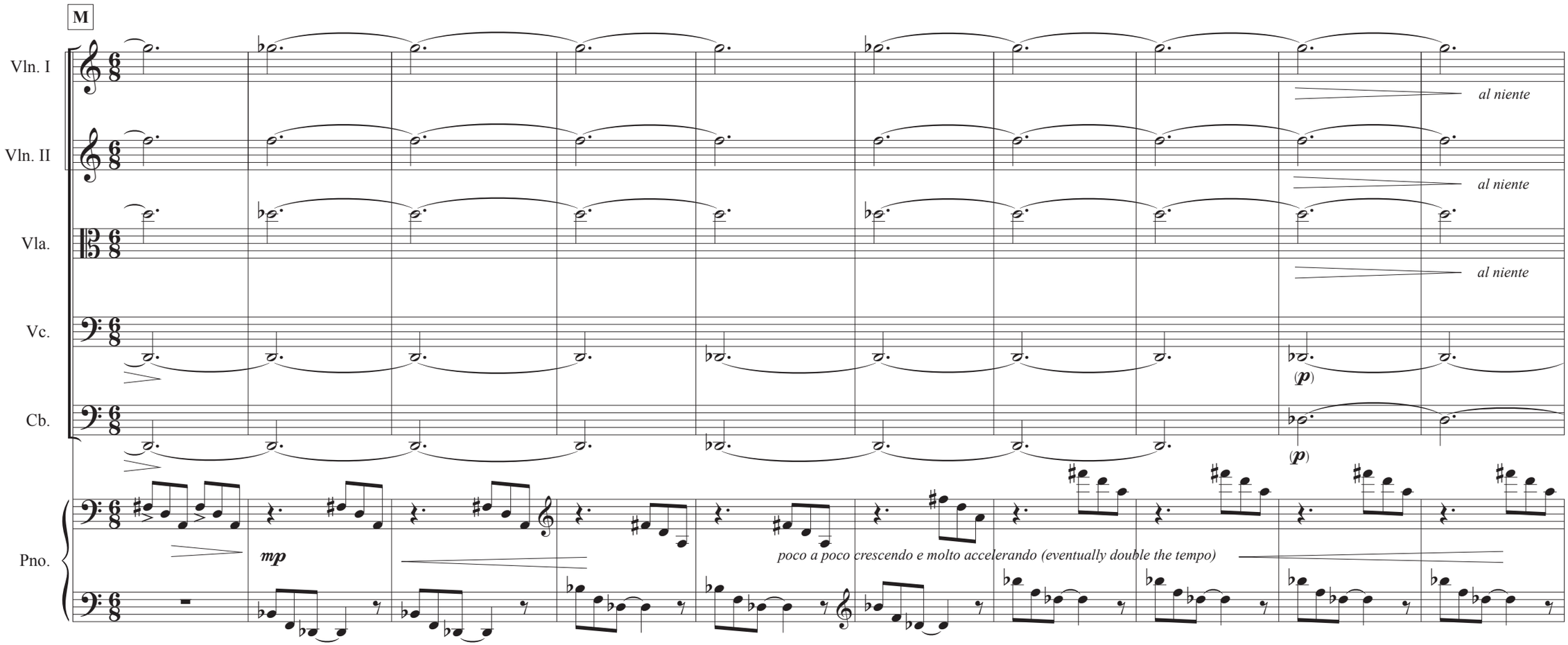

F
(3+2+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
arco
sfp
mf
sffz
mp
sfz
f
p

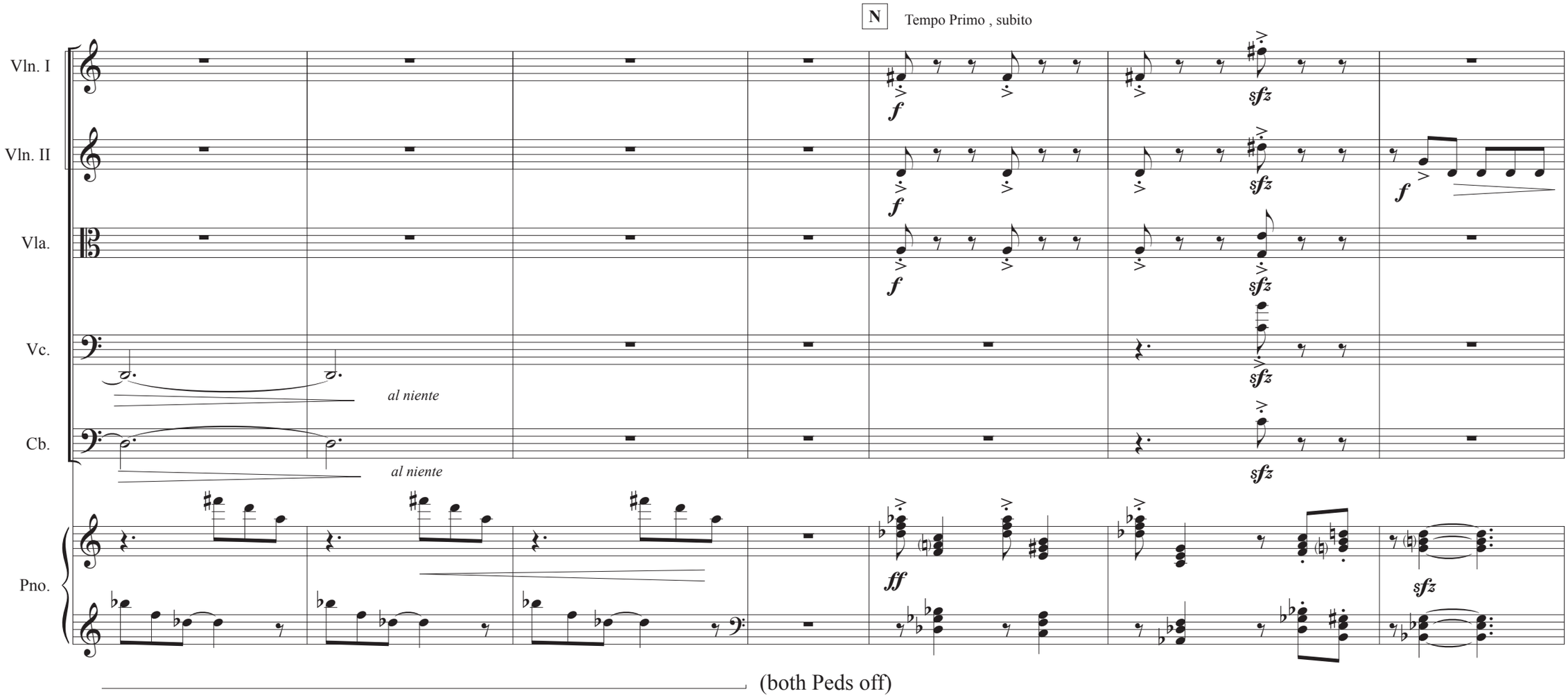

(3+2+2)
arco
G
(3+2)
(2+3)
(3+2)
(2+3)
(3+2)
H
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mp
f
mf
p
sub. p
poco pont.

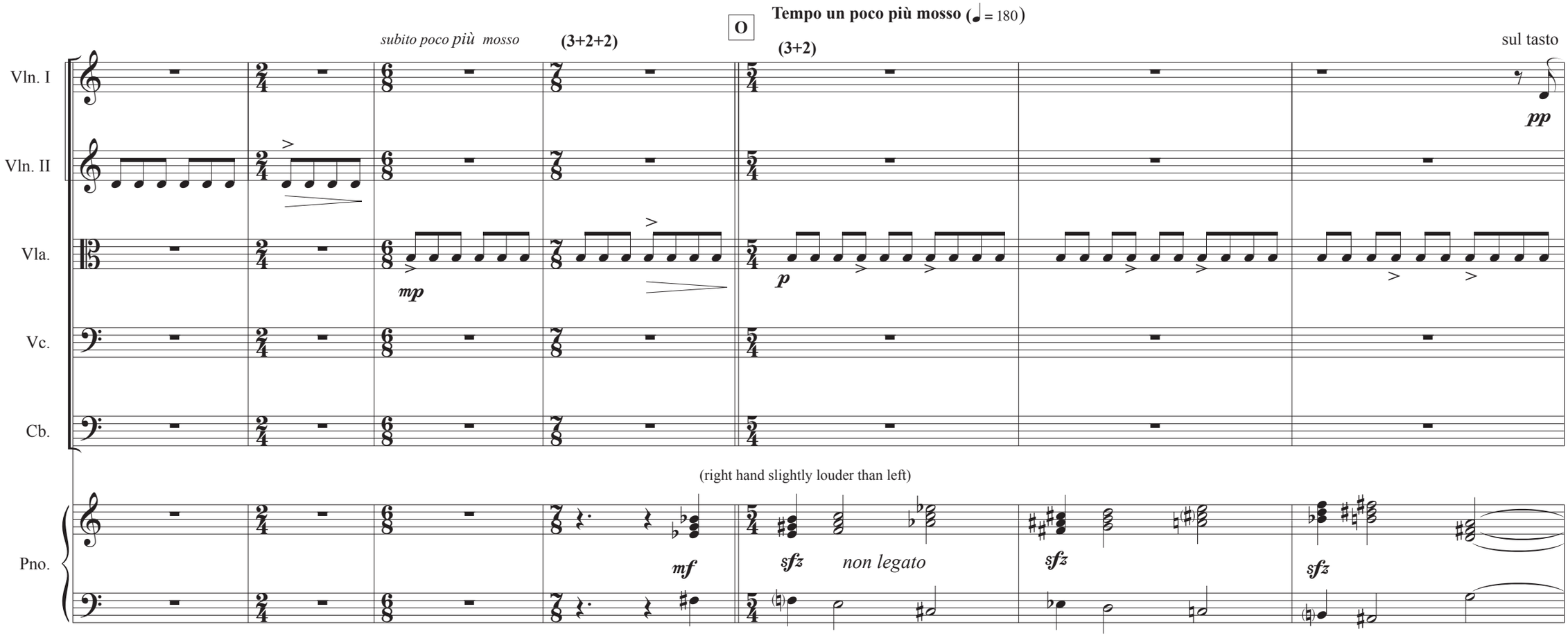

I
J
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sfz
mp
mf
p
ord.
poco pont.

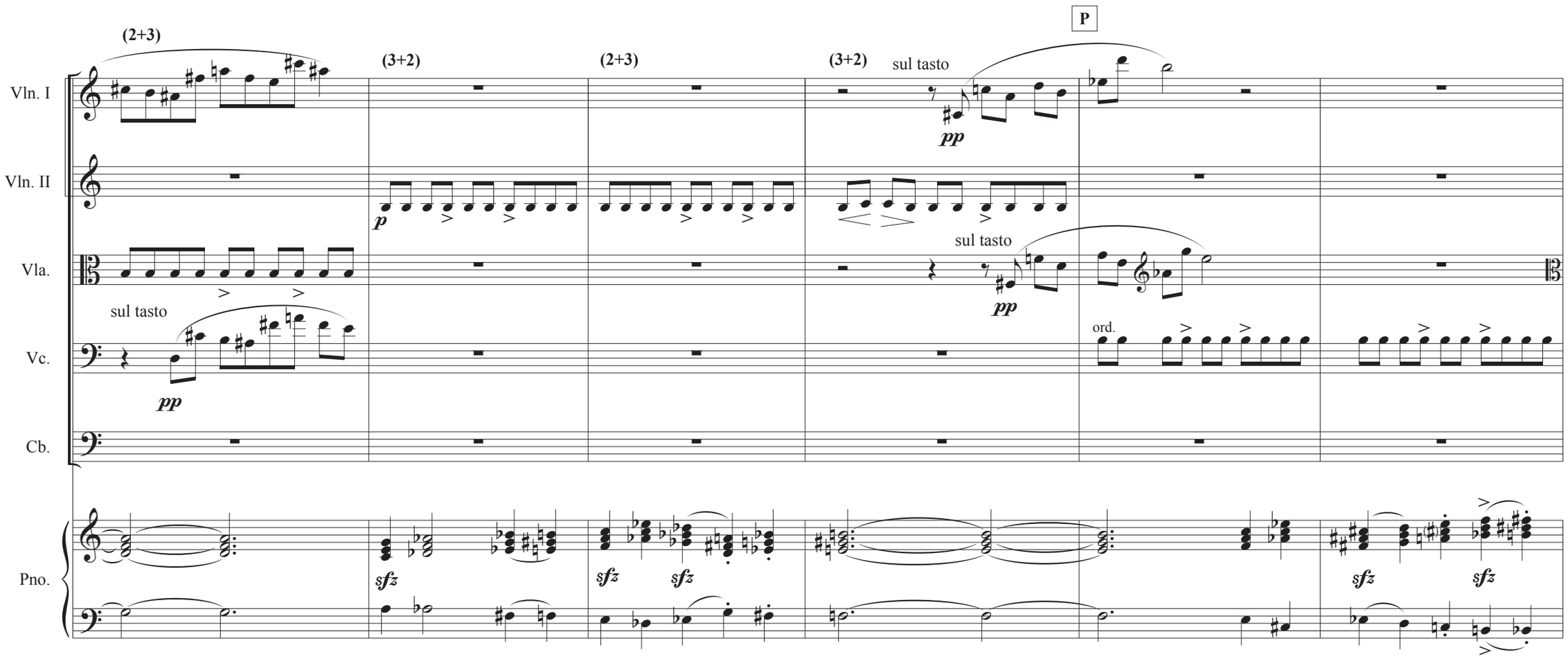

K
(3+2)
(3+2)
(2+3)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
arco
mp
mf
sfp
sf
sfz
f

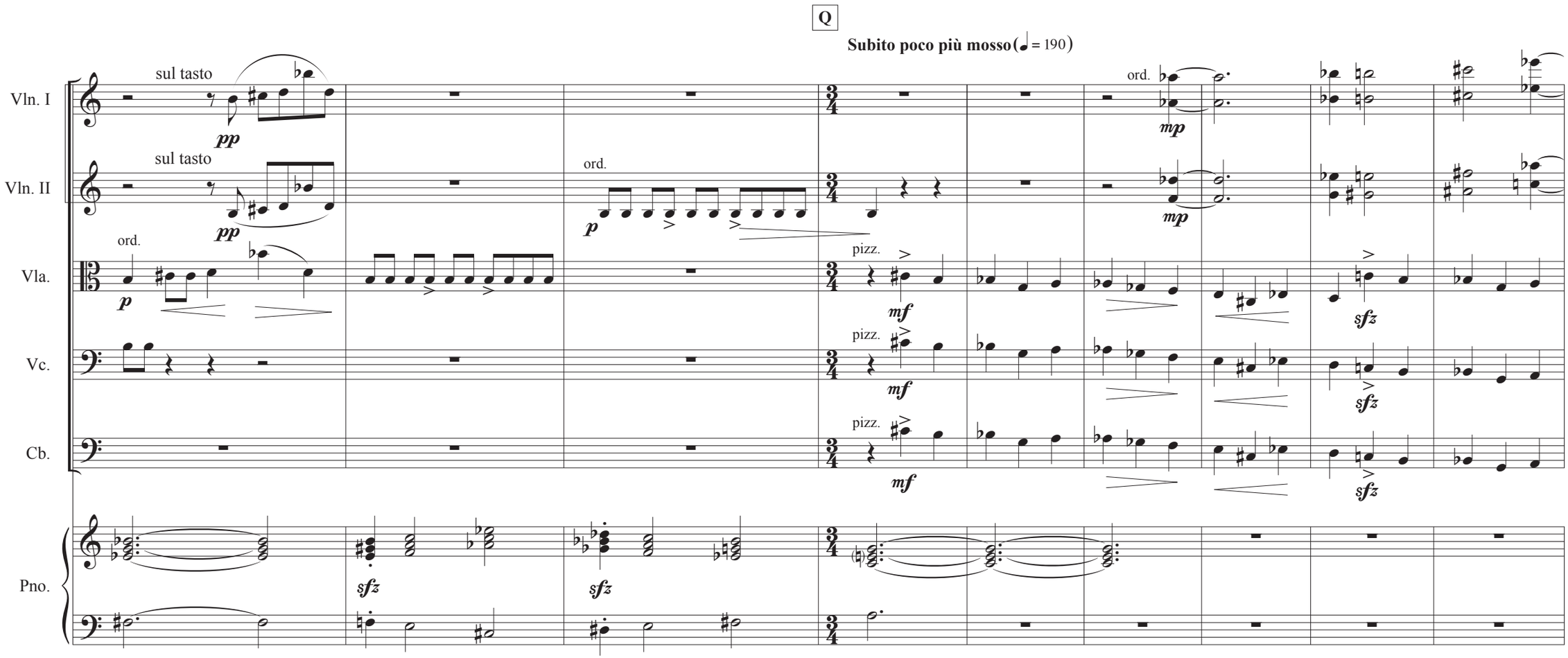

L
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mp
p
pp
mf
Sost. Ped.
l. v. -->

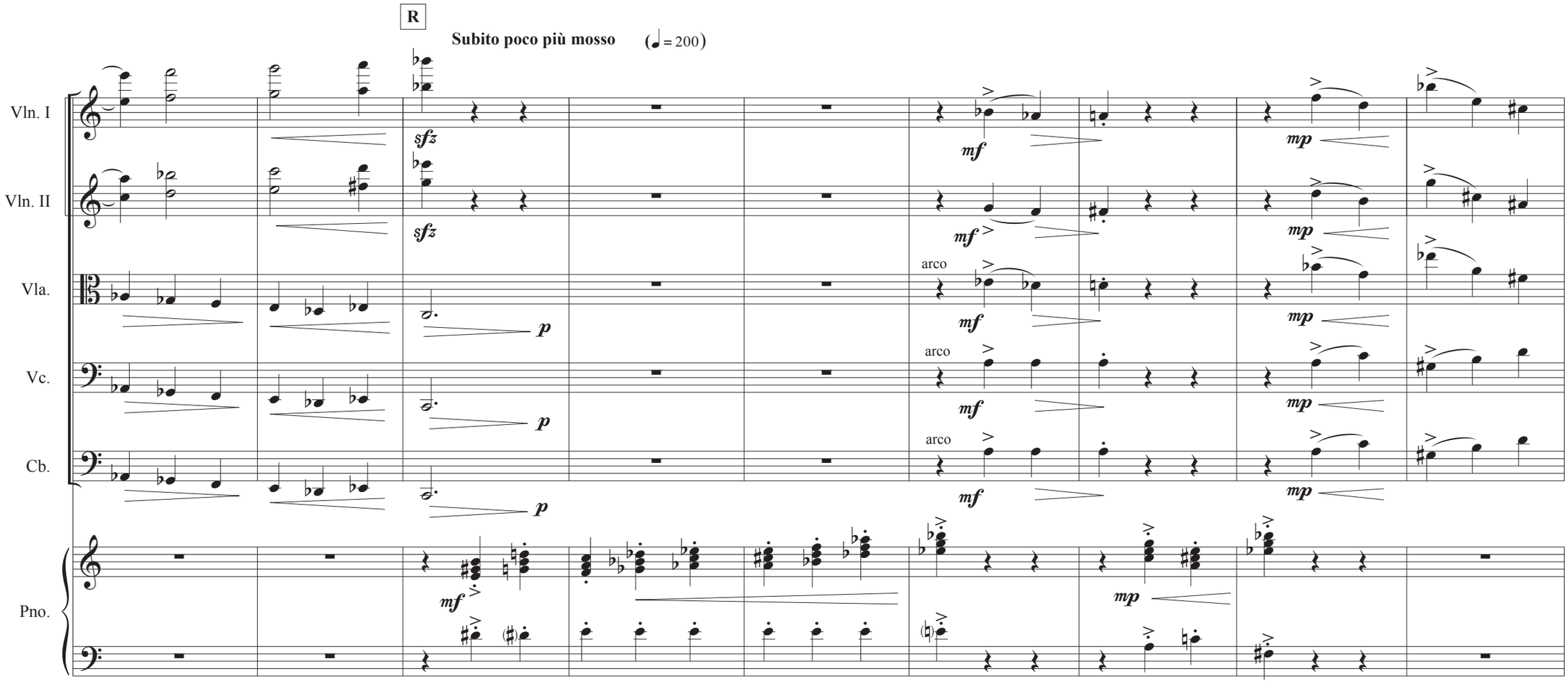

M
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
al niente
al niente
al niente
(p)
(p)
mp
poco a poco crescendo e molto accelerando (eventually double the tempo)

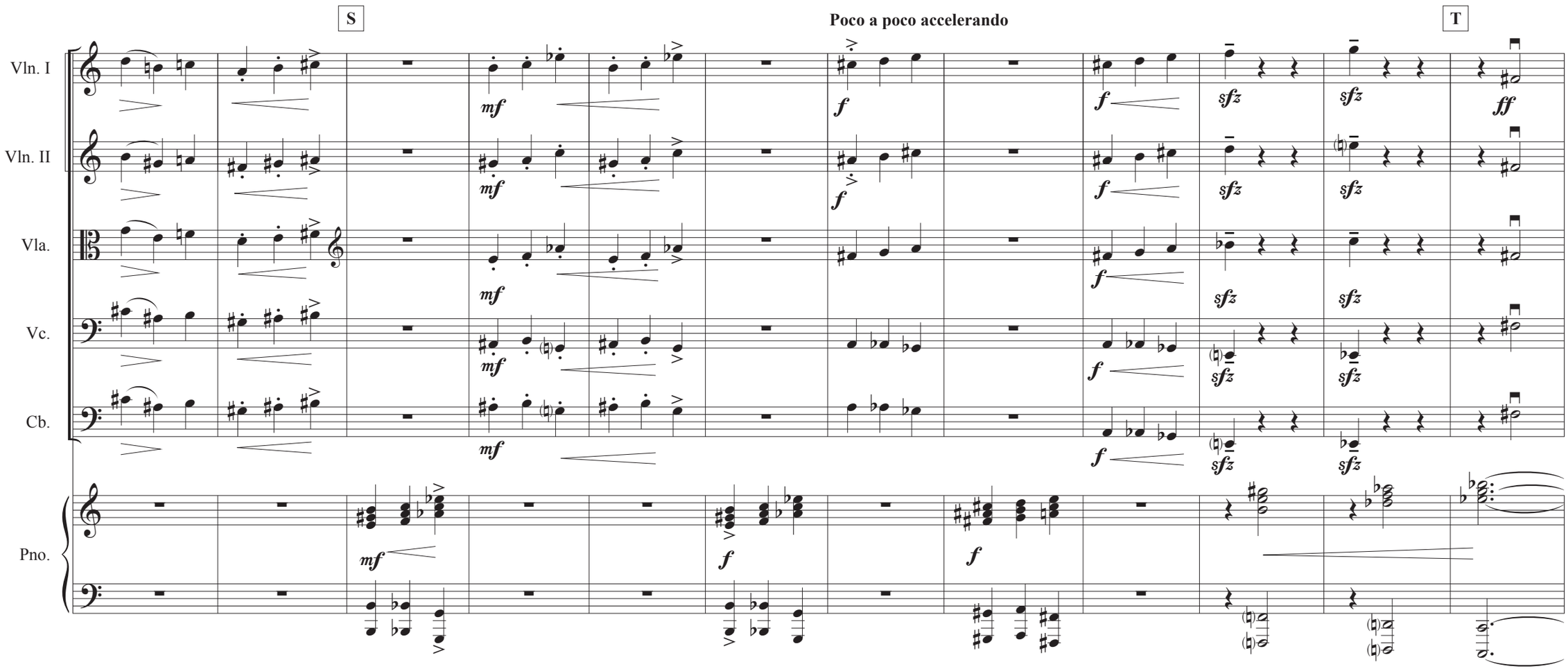

N
Tempo Primo , subito
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
al niente
al niente
(both Peds off)

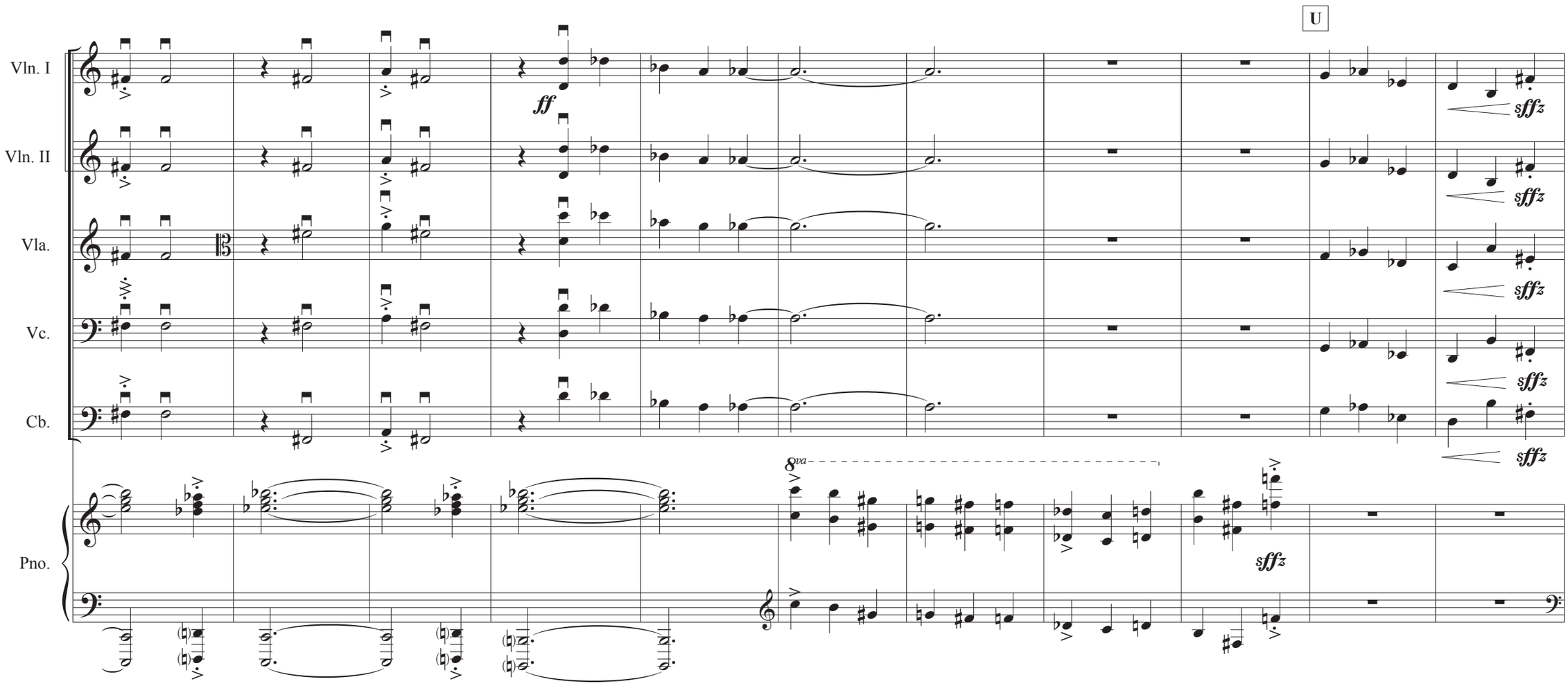

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
subito poco più mosso
(3+2+2)
O
Tempo un poco più mosso (♩= 180)
(3+2)
sul tasto
pp
mp
p
(right hand slightly louder than left)
mf
sfz
non legato
sfz
sfz

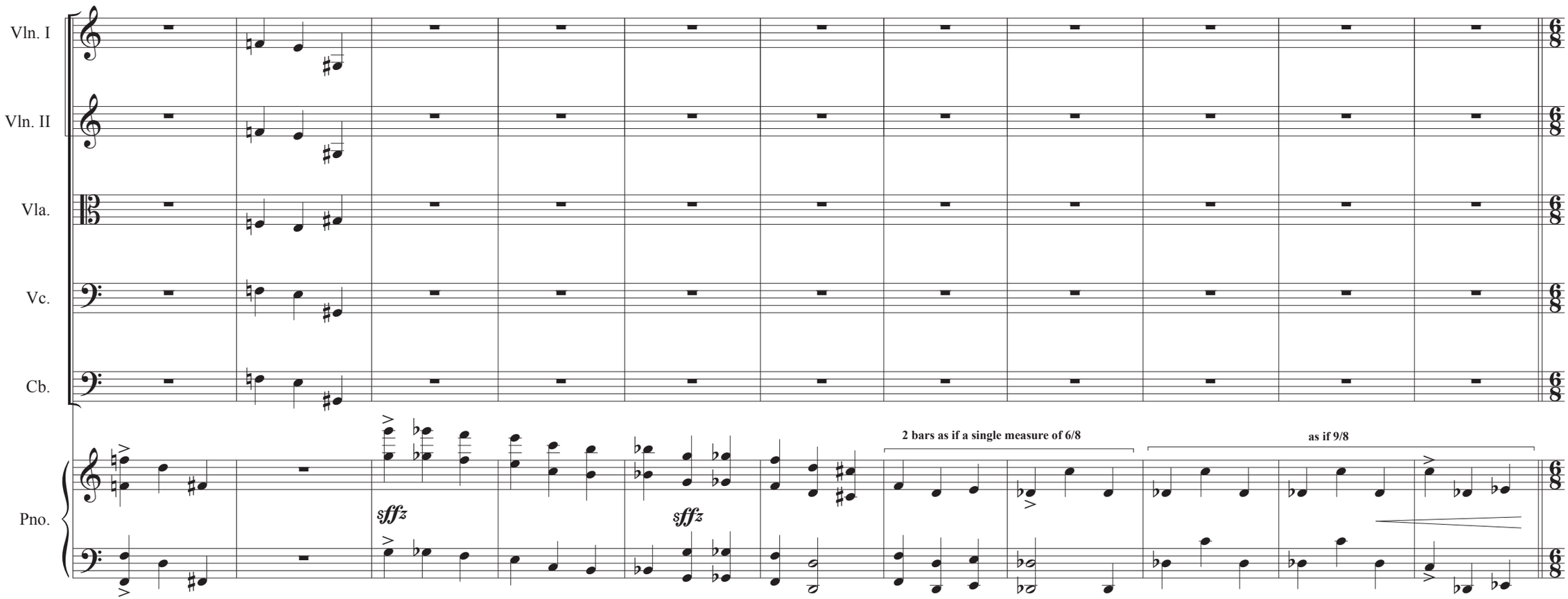

(2+3)
(3+2)
(2+3)
(3+2)
P
sul tasto
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pp
p
sul tasto
pp
sul tasto
pp
ord.
sfz
sfz
sfz
sfz
sfz

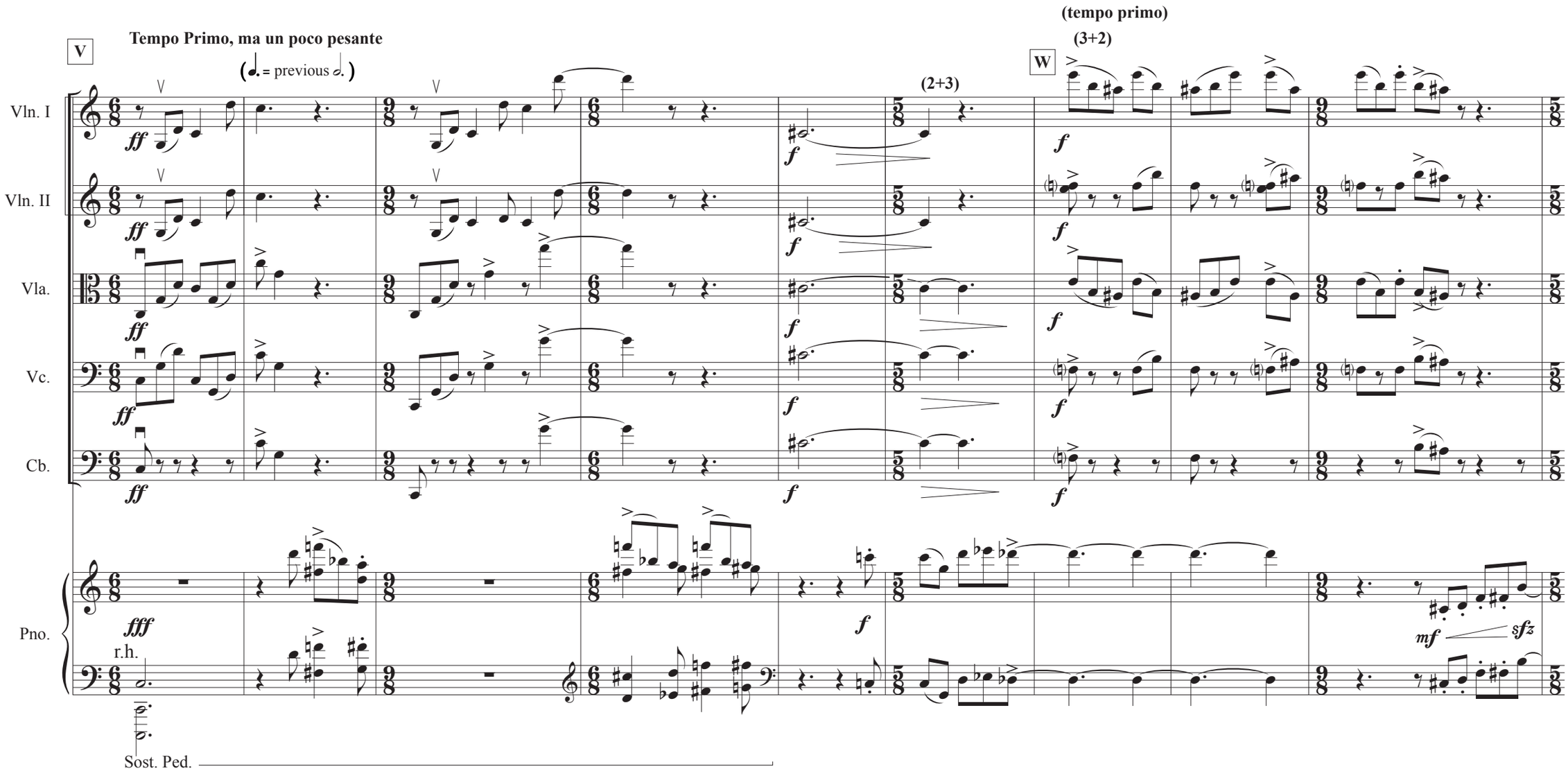

Q
Subito poco più mosso (♩ = 190)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sul tasto
ord.
pizz.
pp
p
mf
mp
sfz

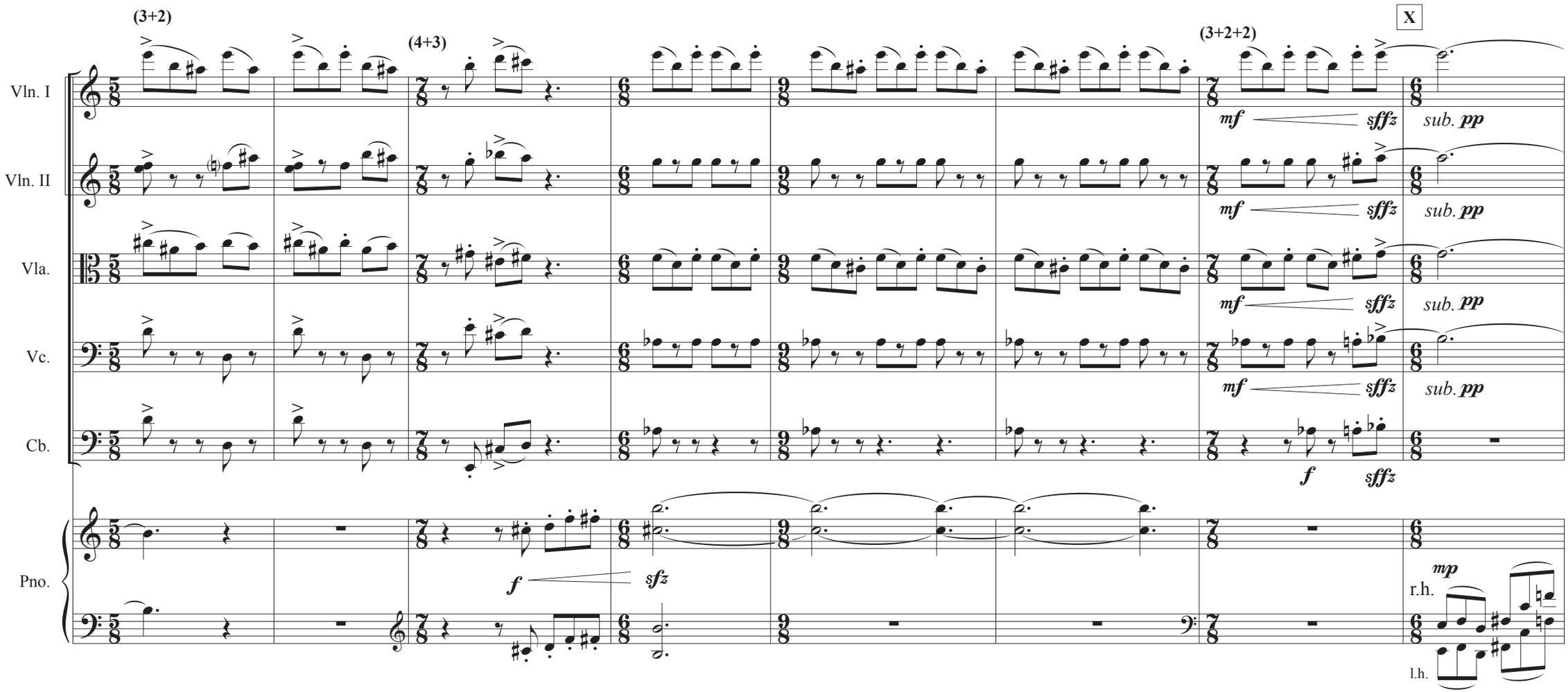

R
Subito poco più mosso
(♩= 200)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sfz
mf
mp
p
arco

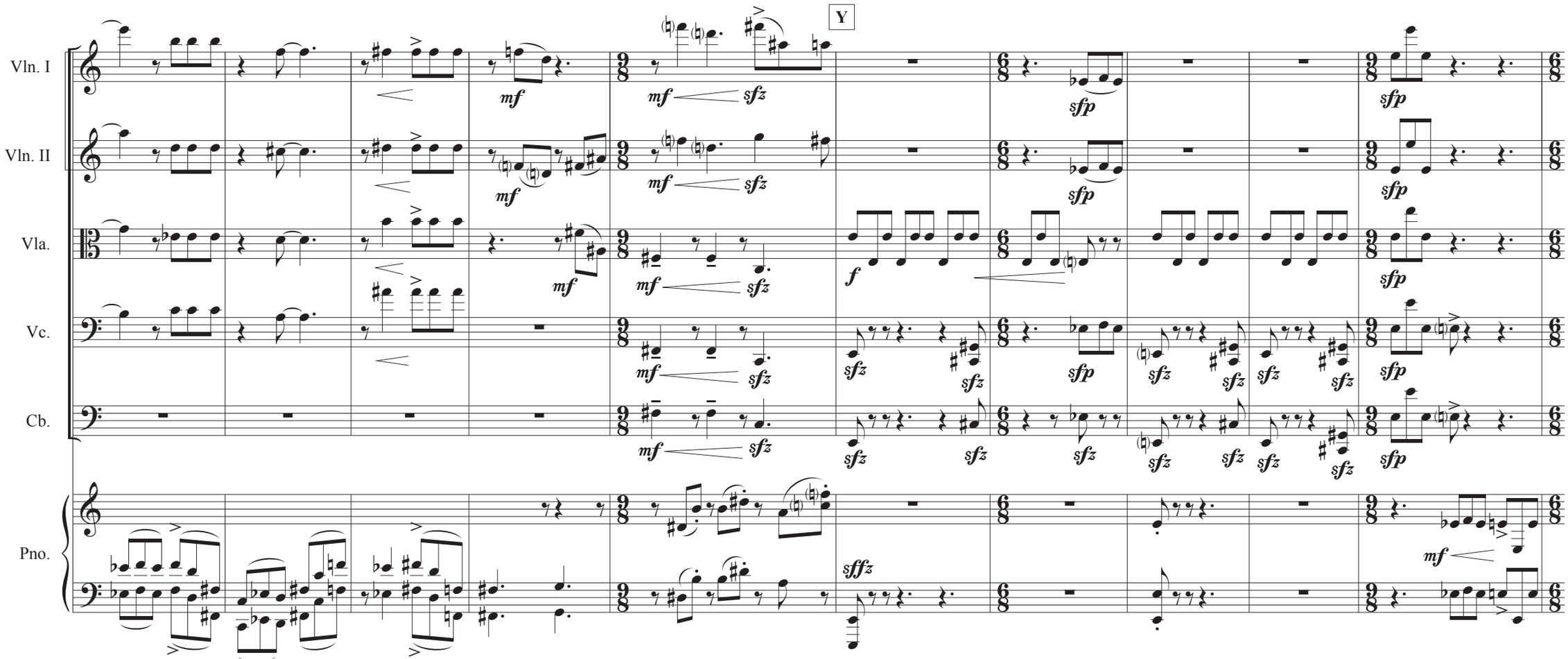

S
Poco a poco accelerando
T
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mf
f
sfz
ff

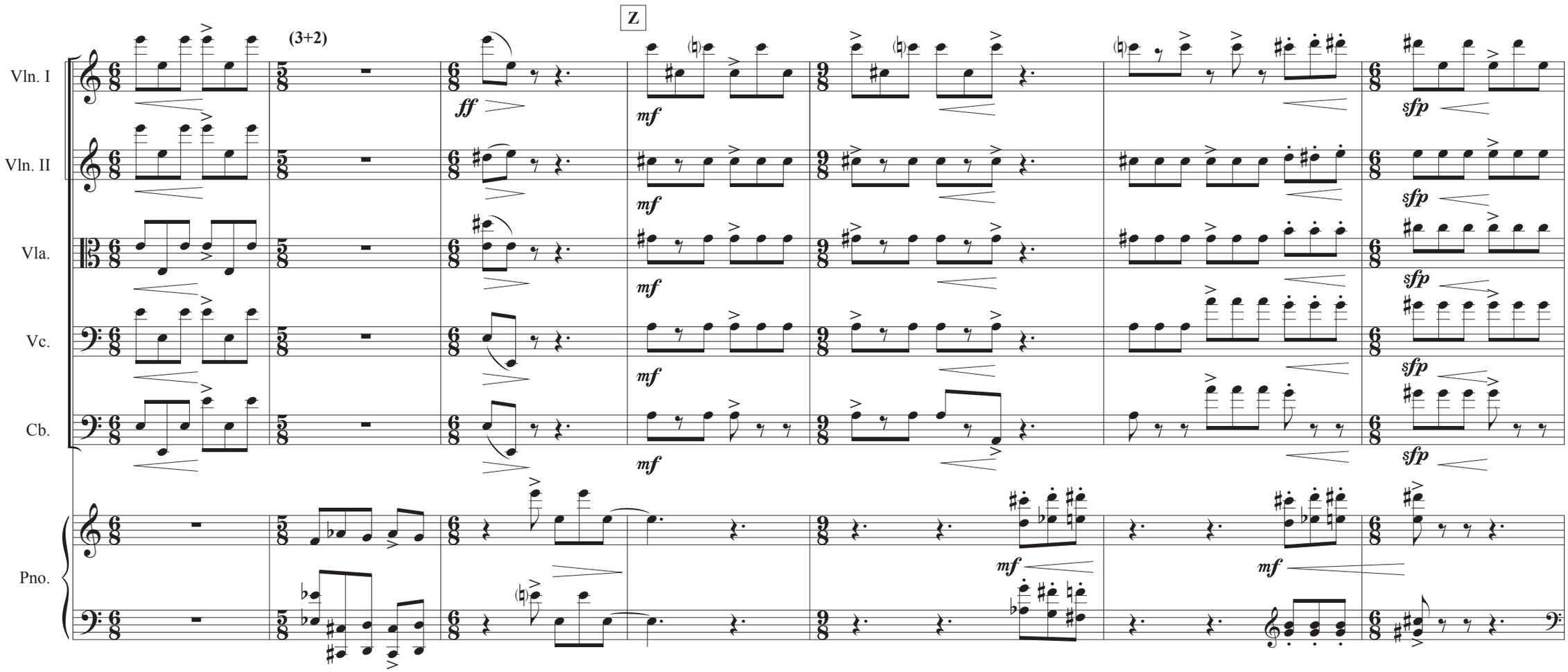

U
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ff
sffz
8va

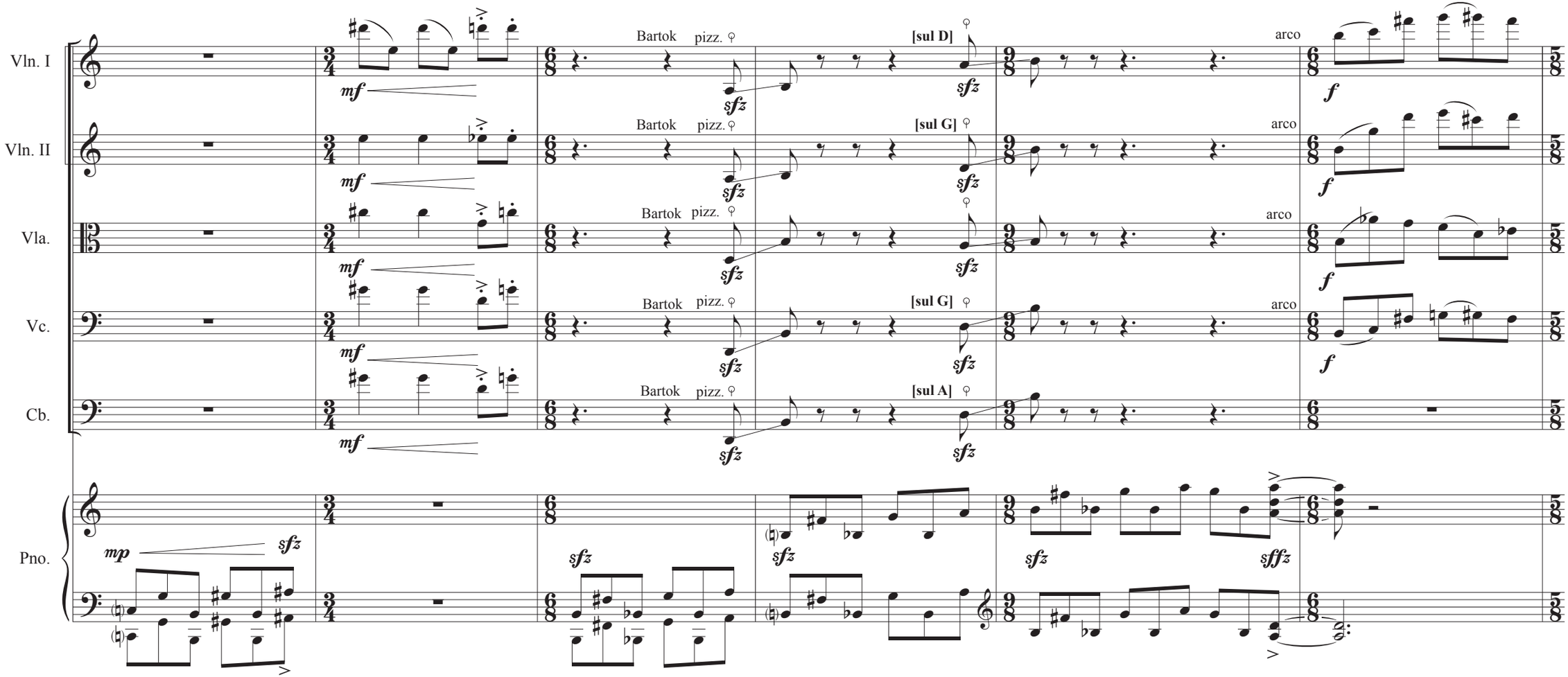

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sffz
sffz
2 bars as if a single measure of 6/8
as if 9/8

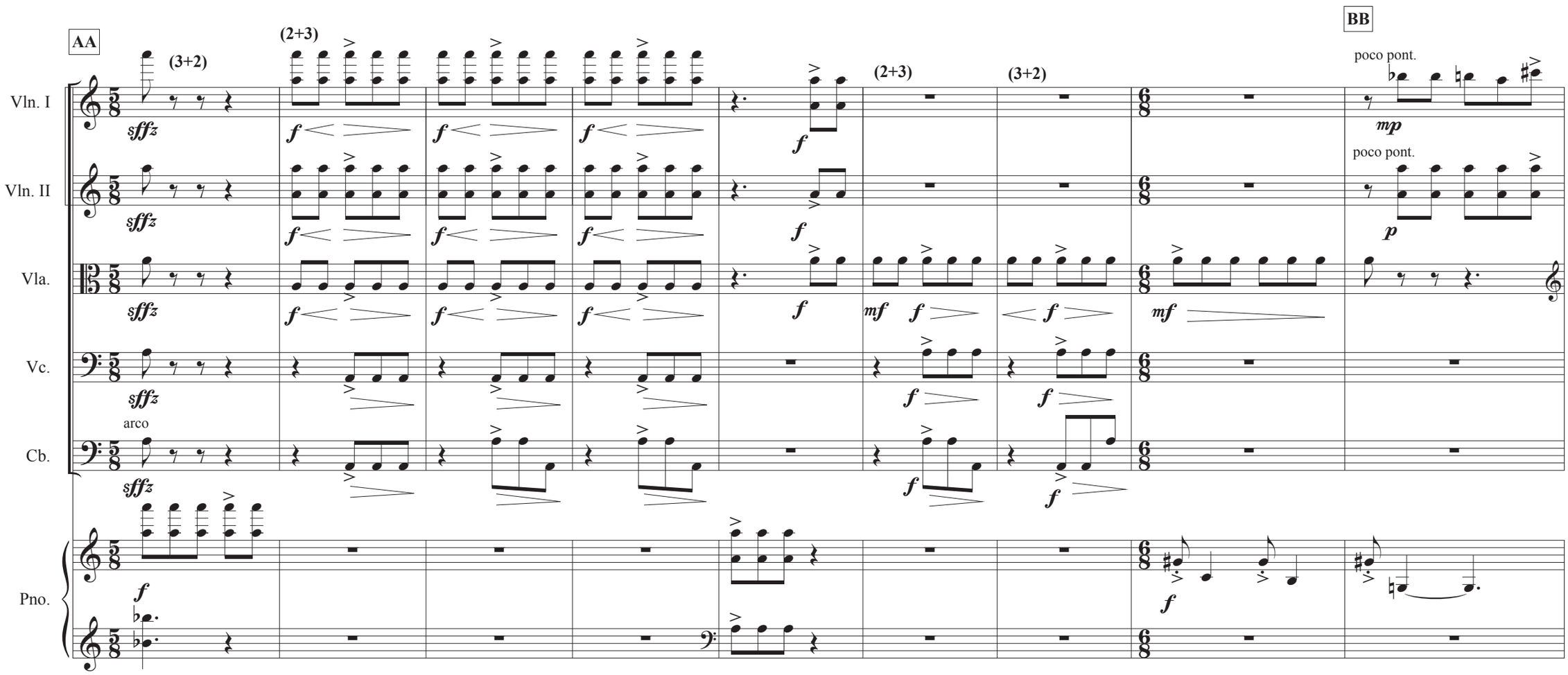

V
Tempo Primo, ma un poco pesante
(♩. = previous 𝅗𝅥.)
W
(tempo primo)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
r.h.
Sost. Ped.

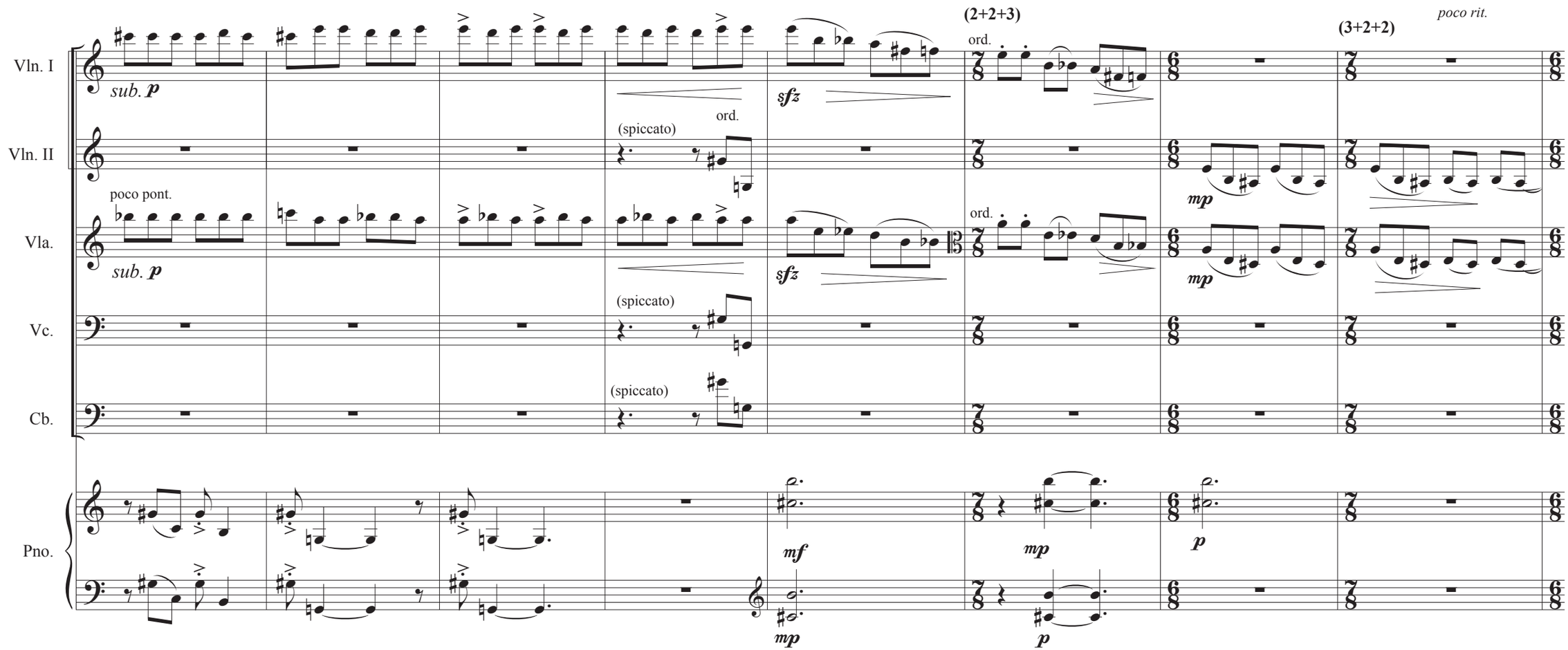

(3+2)
(4+3)
(3+2+2)
X
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mf
sffz
sub. pp
f
sfz
mp
r.h.
l.h.

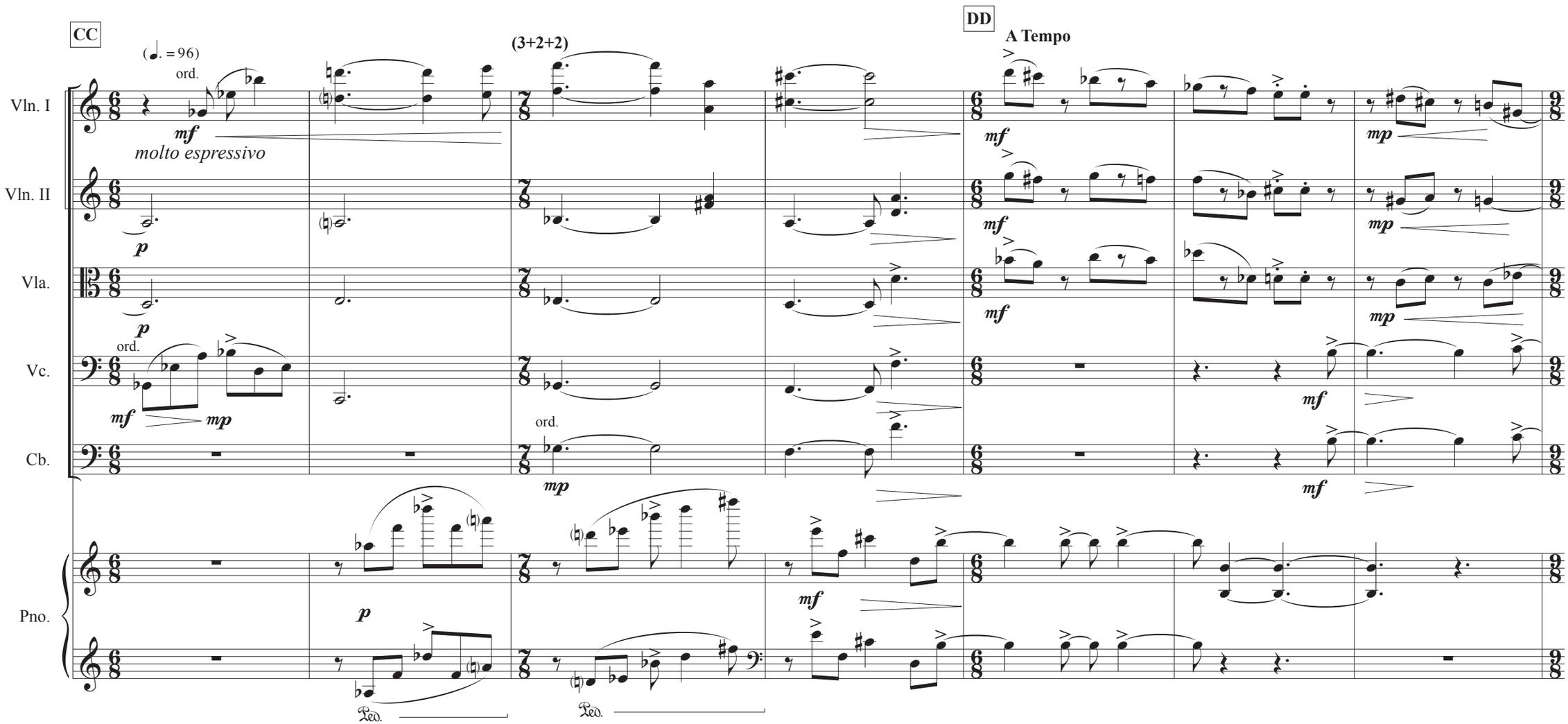

Y
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.

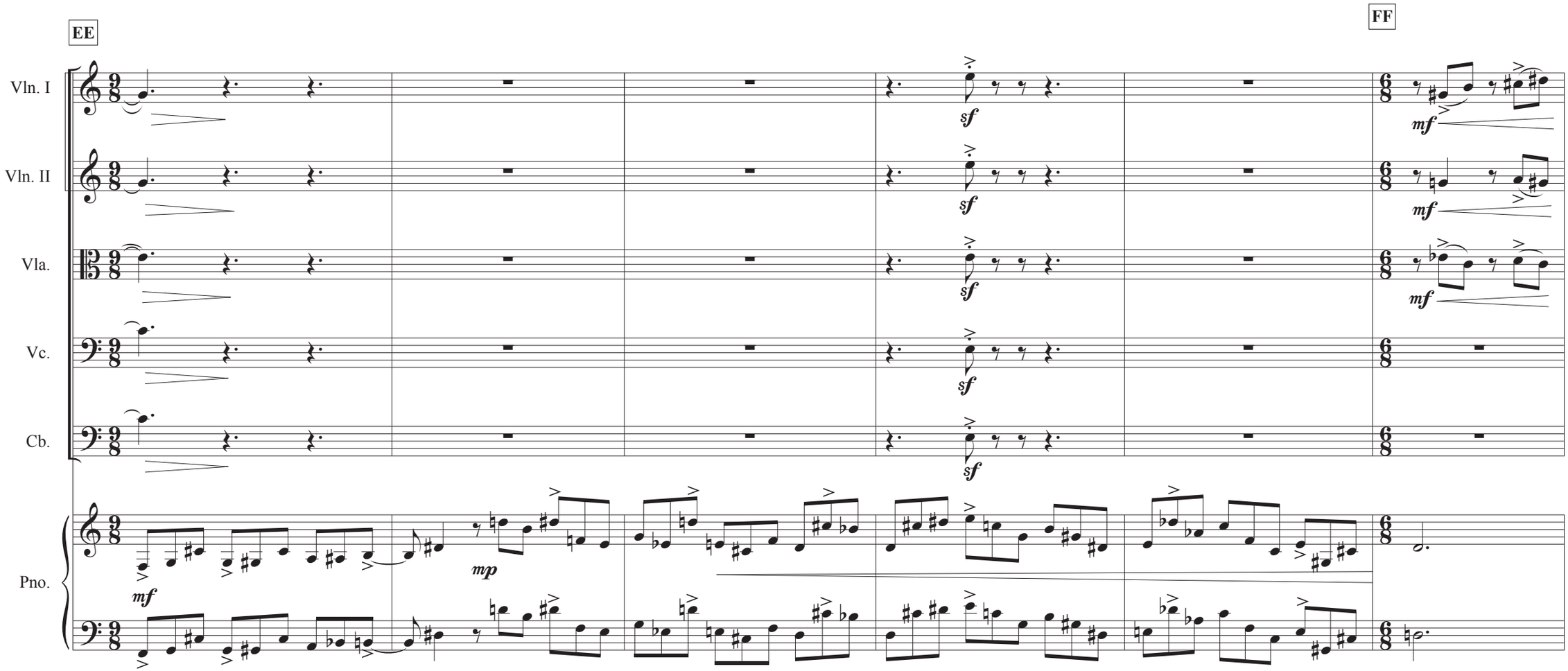

Z
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ff
mf
sfp

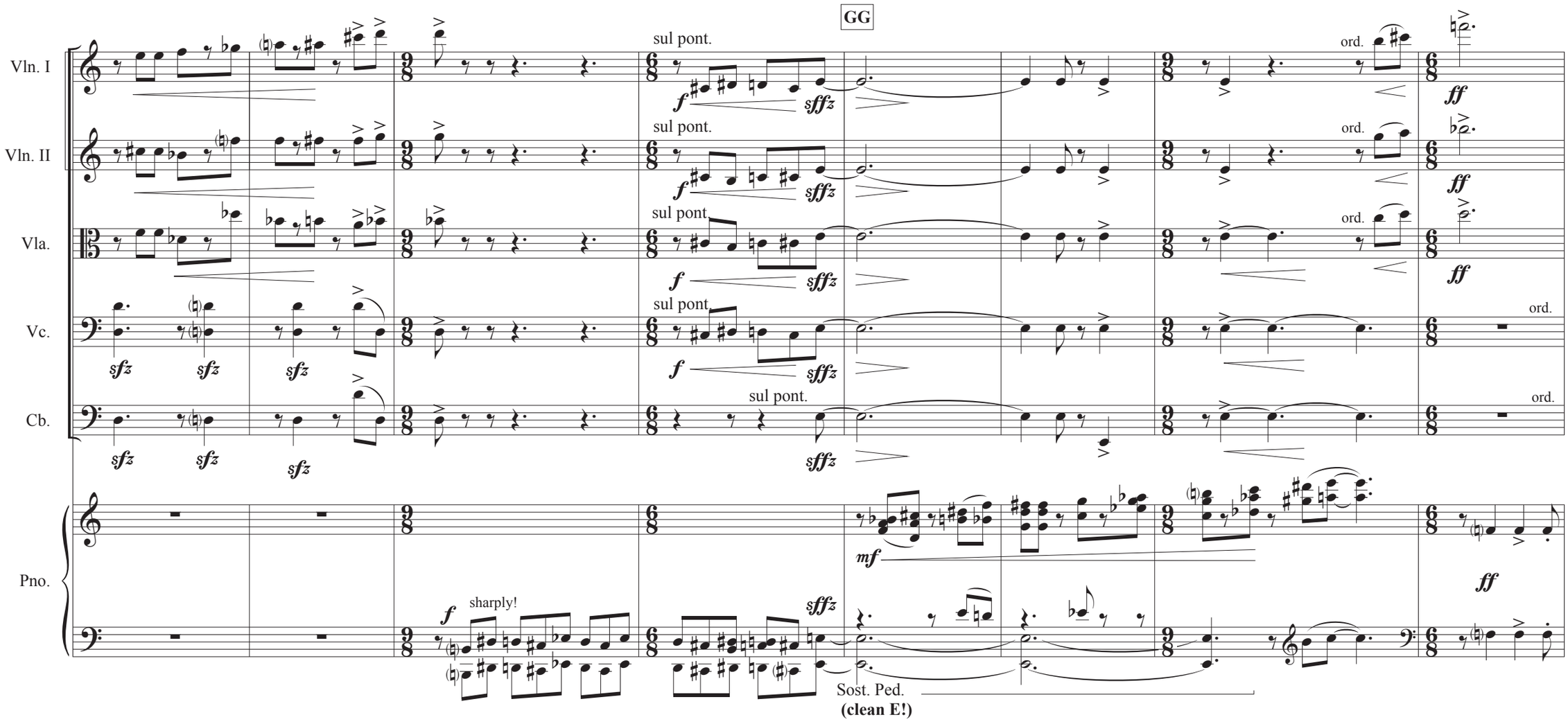

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
Bartok pizz.
[sul D]
[sul G]
[sul A]
arco
mf
sfz
mp
sffz
f

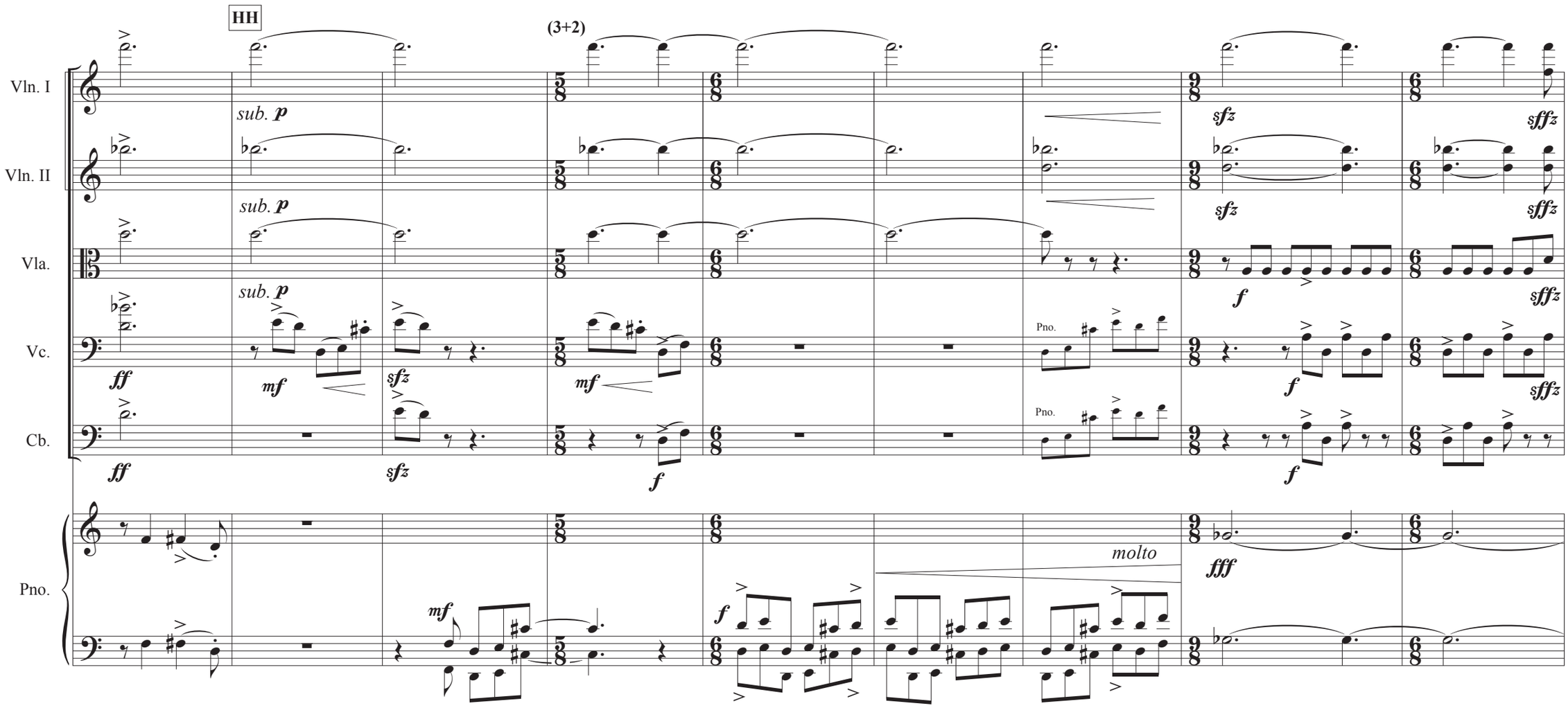

AA
BB
(3+2)
(2+3)
(2+3)
(3+2)
poco pont.
poco pont.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
arco
sffz
f
mf
mp
p

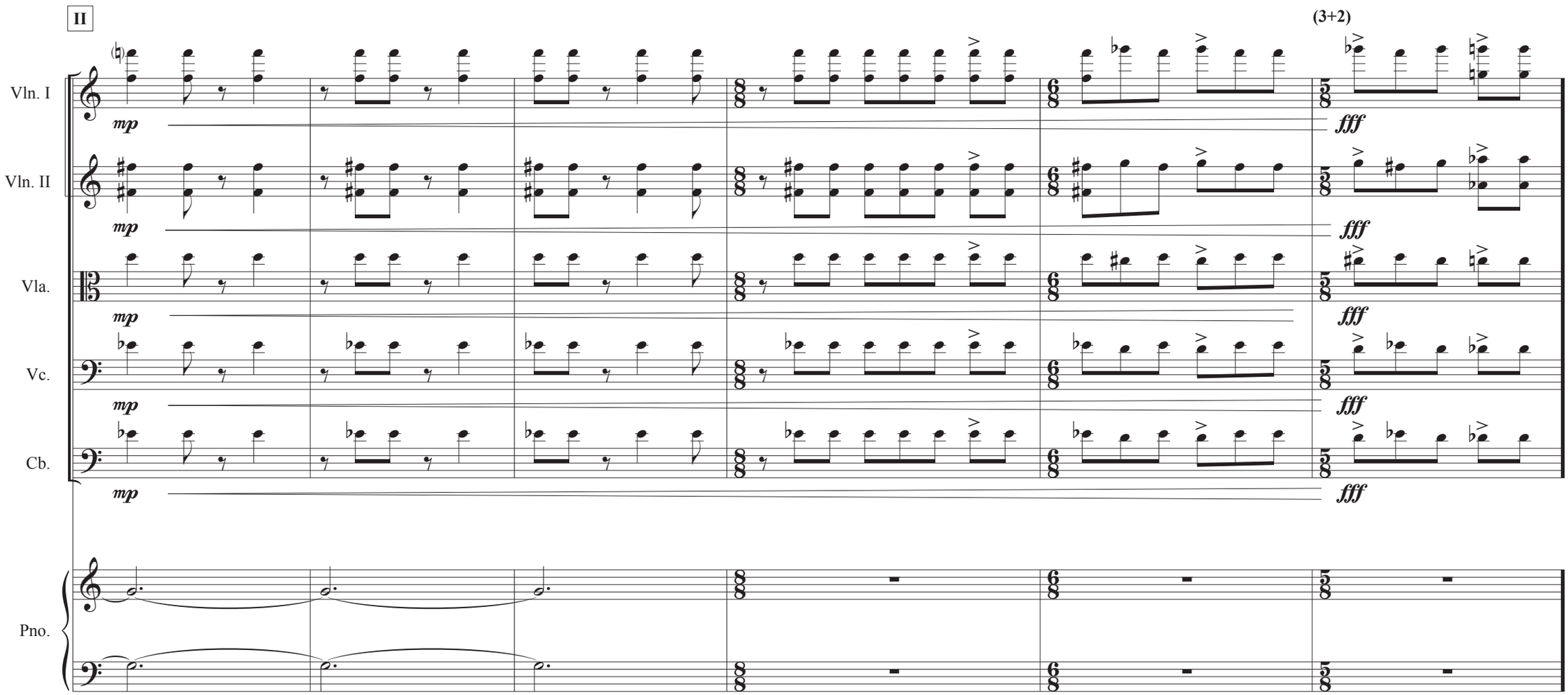

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sub. p
poco pont.
sub. p
(spiccato)
ord.
(spiccato)
(spiccato)
sfz
sfz
(2+2+3)
ord.
ord.
mp
mp
(3+2+2)
poco rit.
mf
mp
mp
p
p

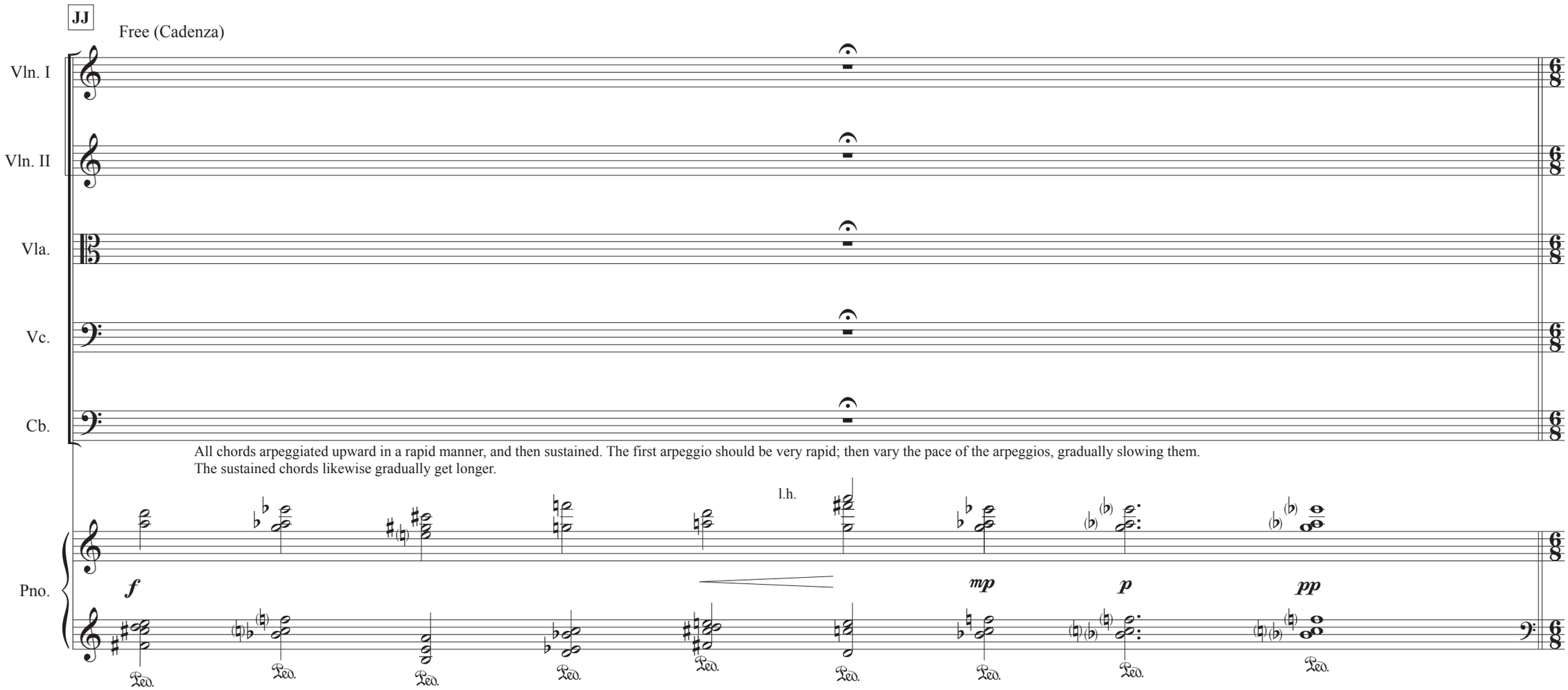

CC
(♩. = 96)
ord.
mf
molto espressivo
(3+2+2)
DD
A Tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
p
mp
mf
ord.
Ped.

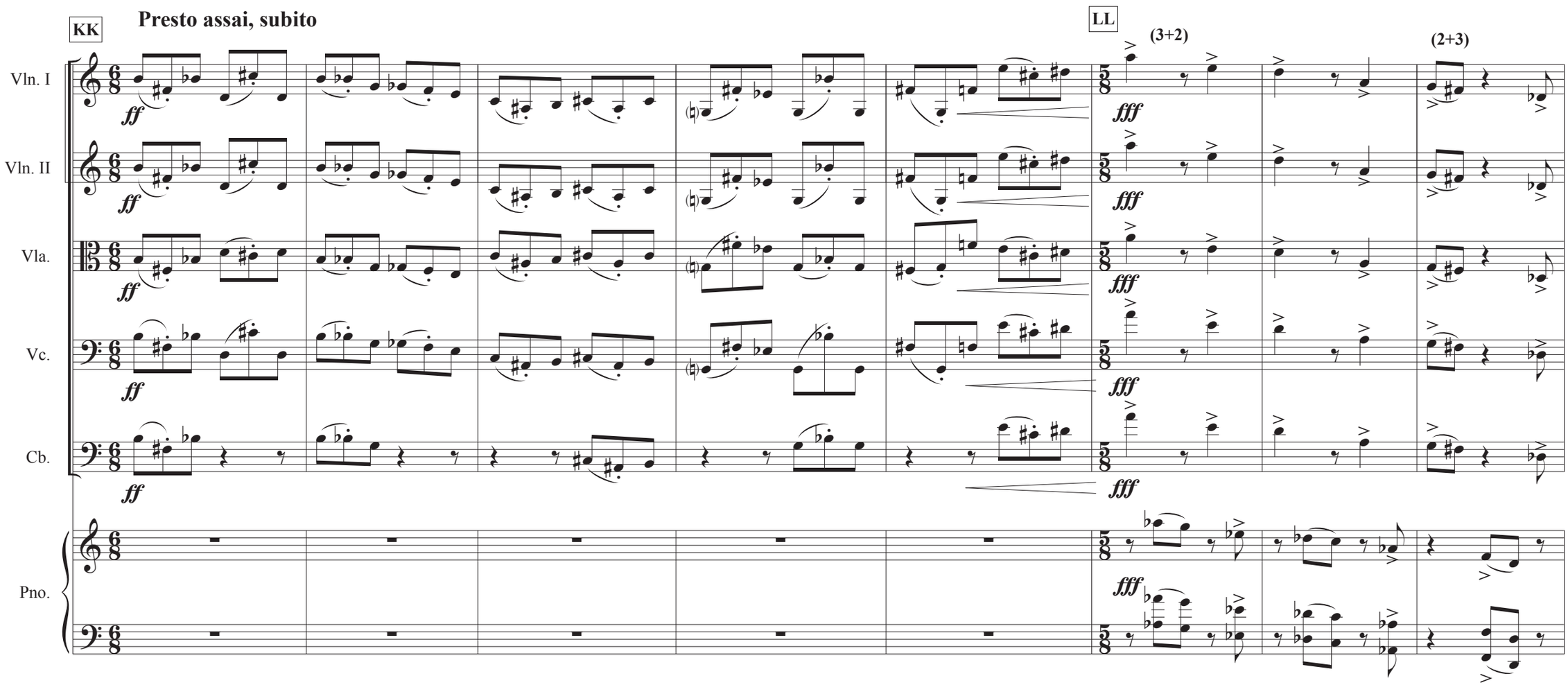

EE
FF
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sf
mf
mp

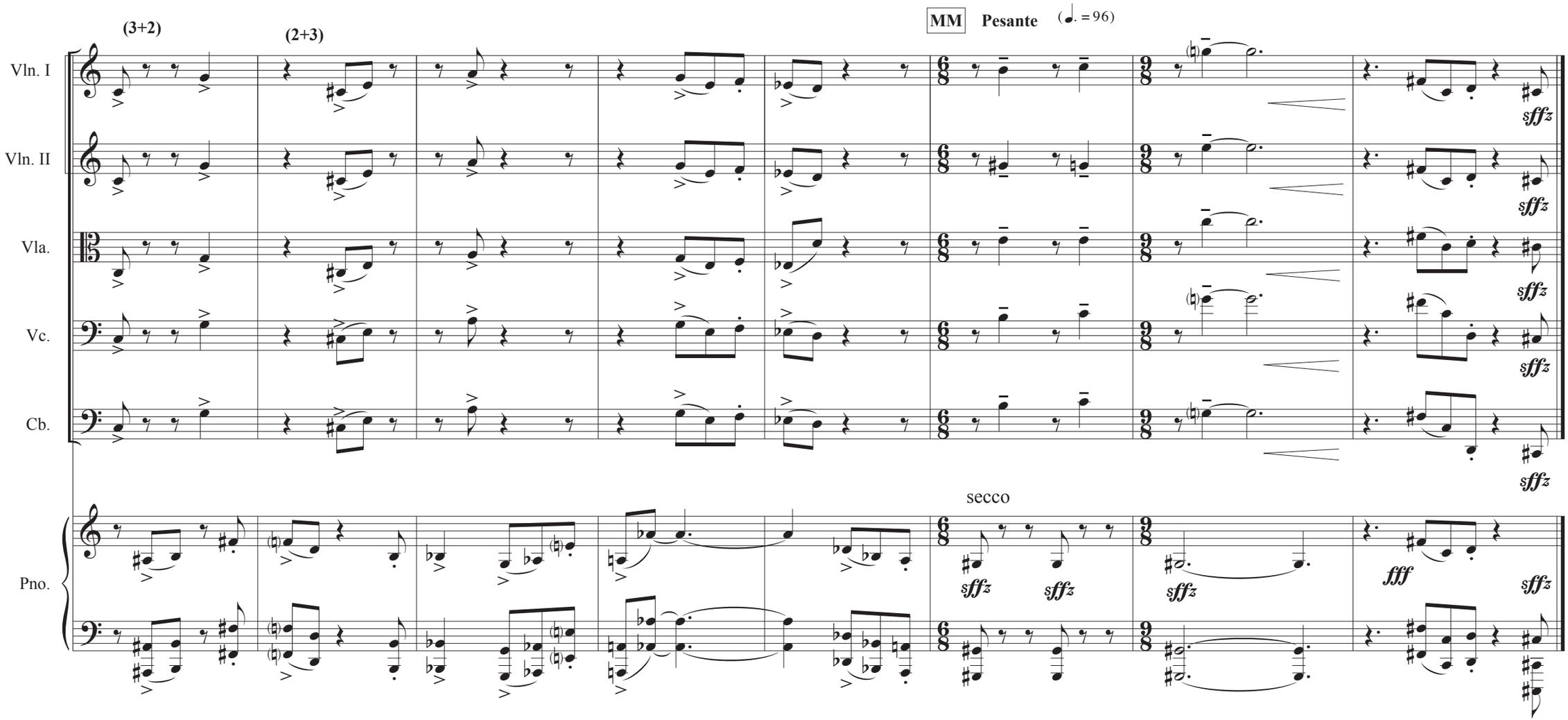

GG
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sul pont.
ord.
sharply!
Sost. Ped.
(clean E!)


HH
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sub. p
ff
mf
sfz
f
Pno.
molto
fff
sffz


II
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mp
fff


JJ
Free (Cadenza)
Vln. I
Vln. II
Vla.
Vc.
Cb.
All chords arpeggiated upward in a rapid manner, and then sustained. The first arpeggio should be very rapid; then vary the pace of the arpeggios, gradually slowing them.
The sustained chords likewise gradually get longer.
l.h.
Pno.
f
mp
p
pp
Ped.

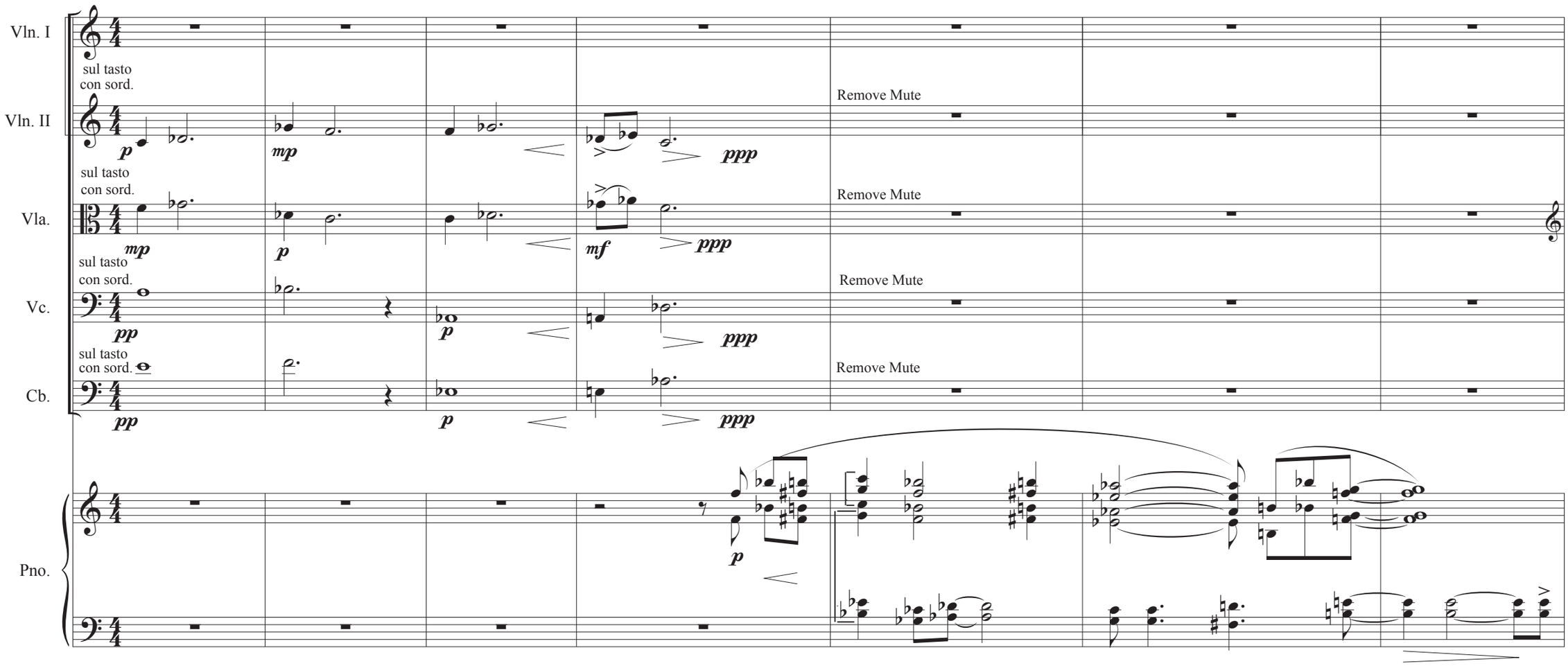

KK
Presto assai, subito
LL
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ff
fff

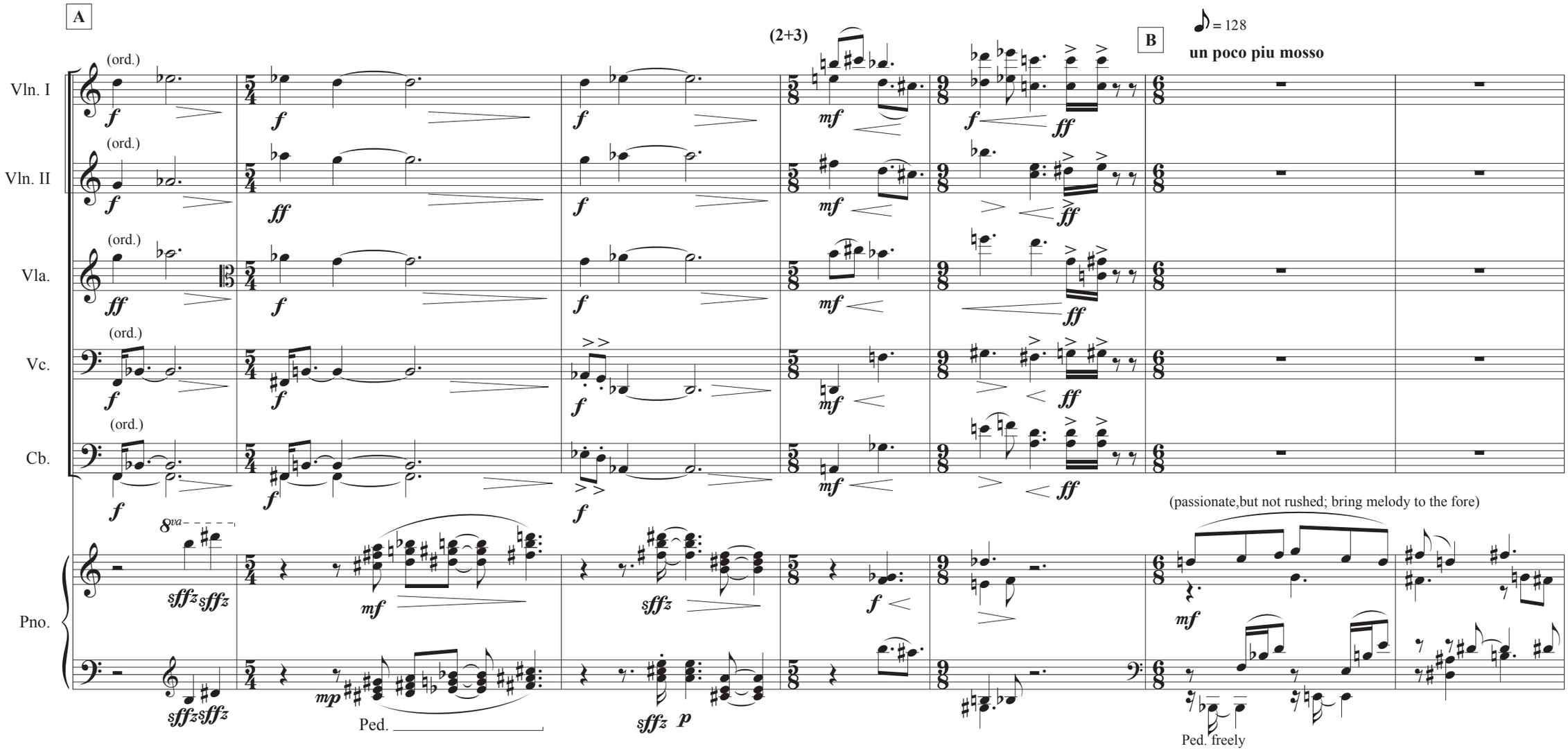

(3+2)
(2+3)
MM
Pesante
(♩. = 96)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sffz
secco
fff

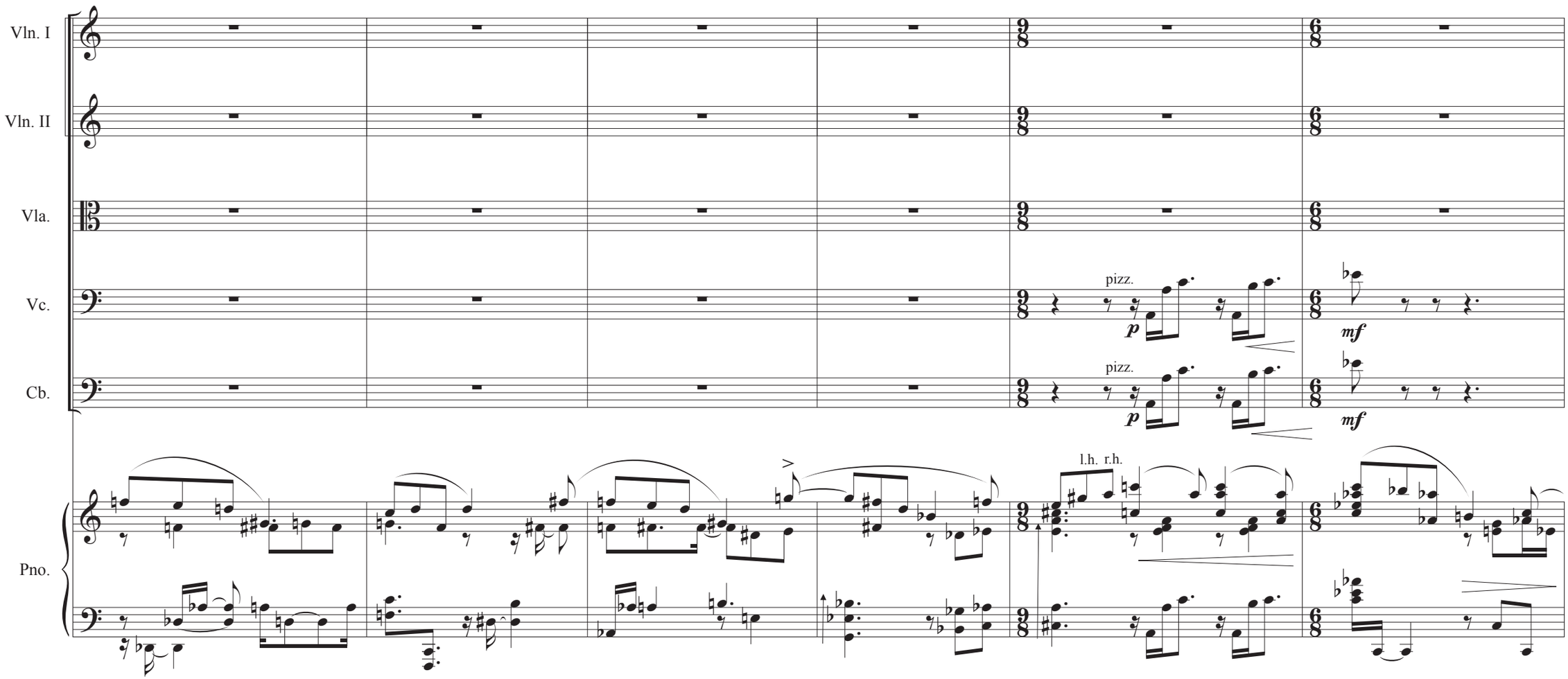
Purgatory

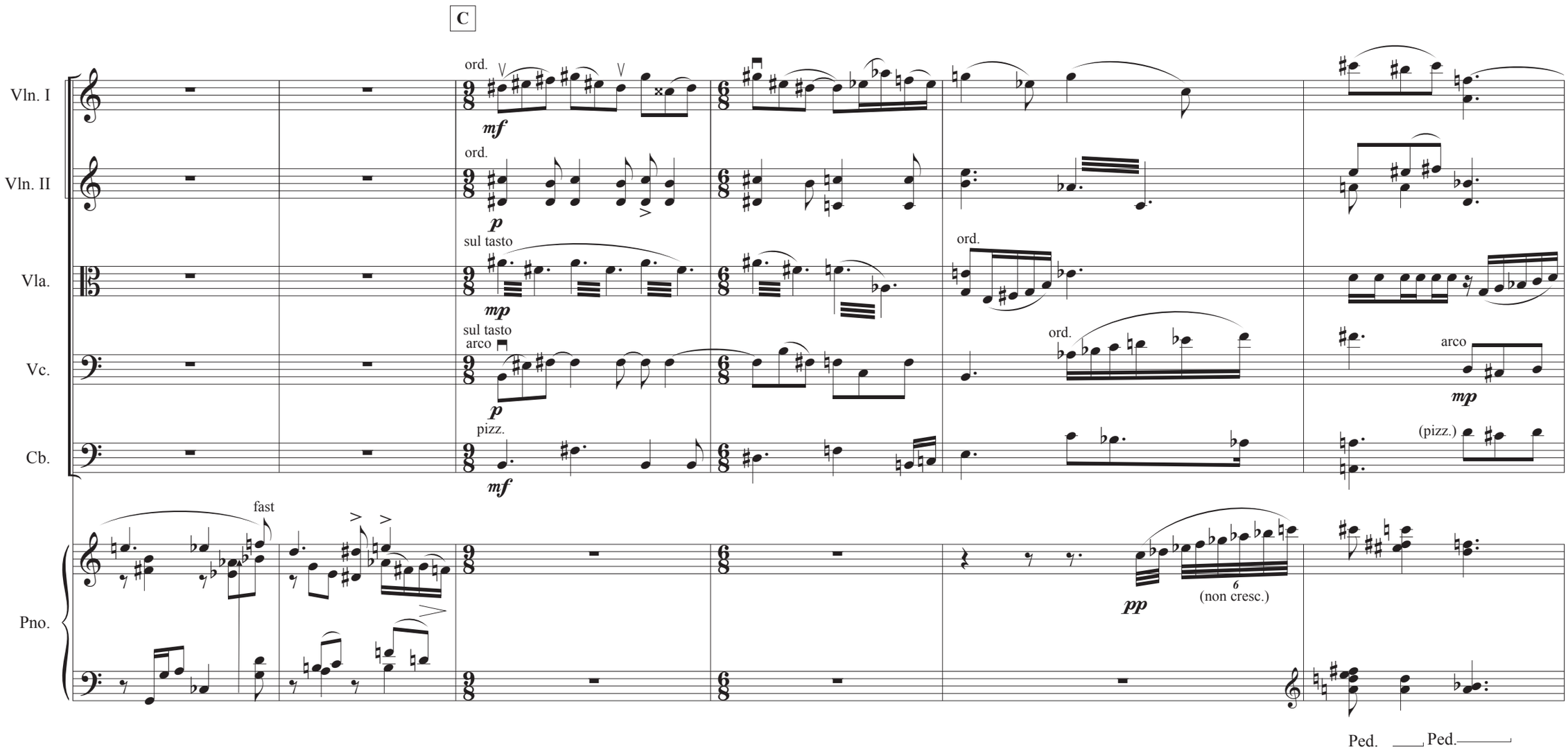
Adagio espressivo

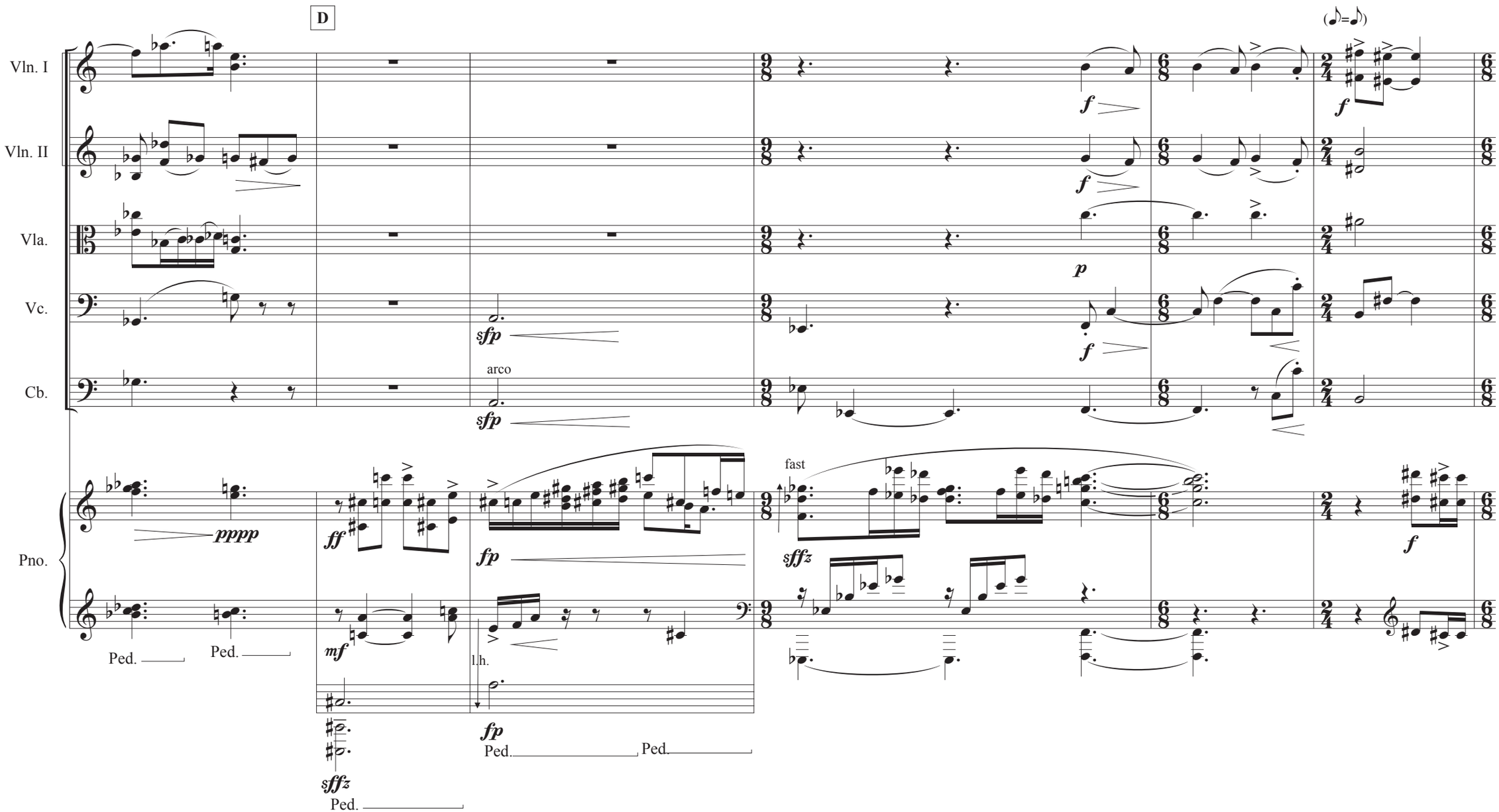
♩ = 56, **but freely**

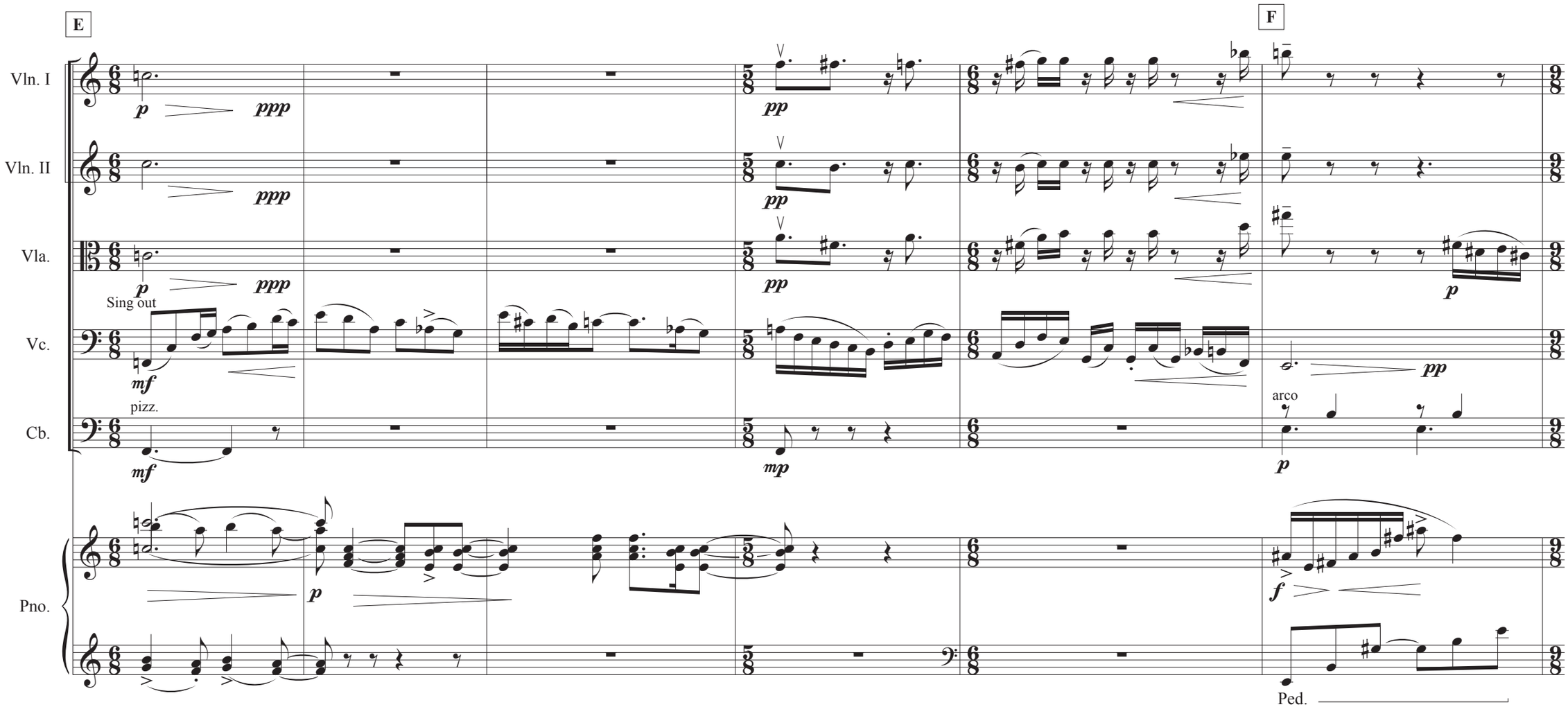


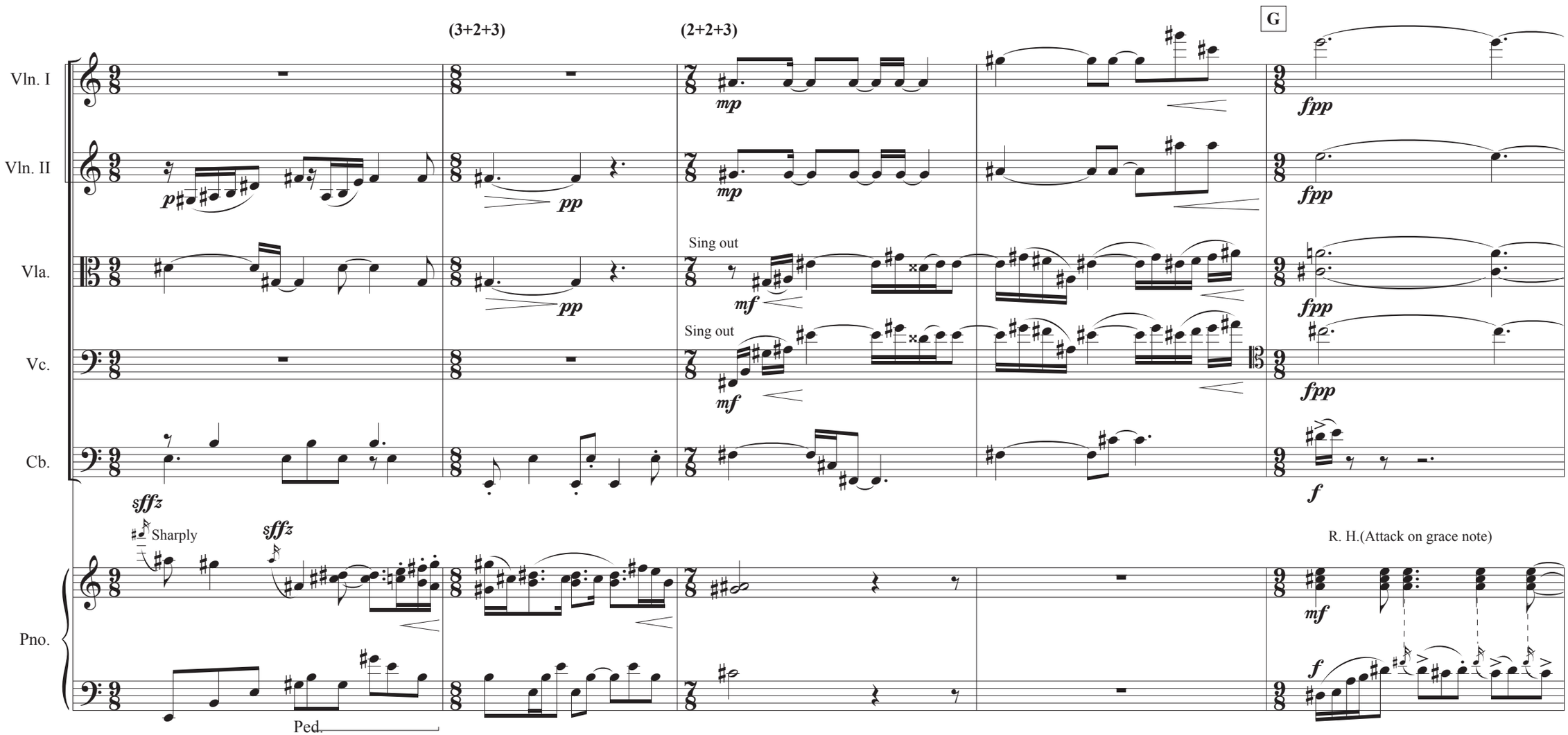

A
(2+3)
B
♪ = 128
un poco piu mosso
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
(ord.)
8va
(passionate,but not rushed; bring melody to the fore)
Ped.
Ped. freely

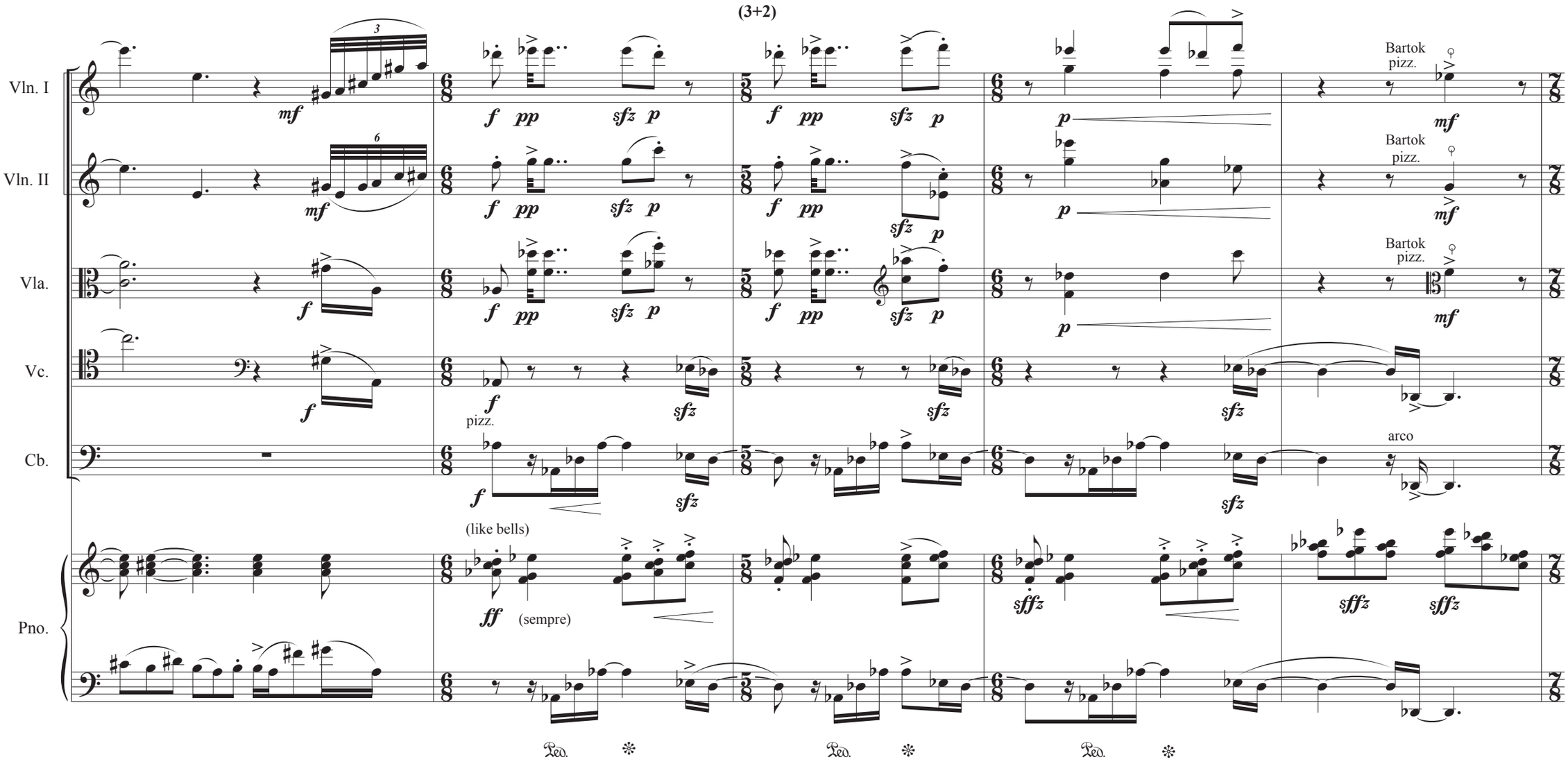

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
p
mf
pizz.
p
mf
l.h. r.h.

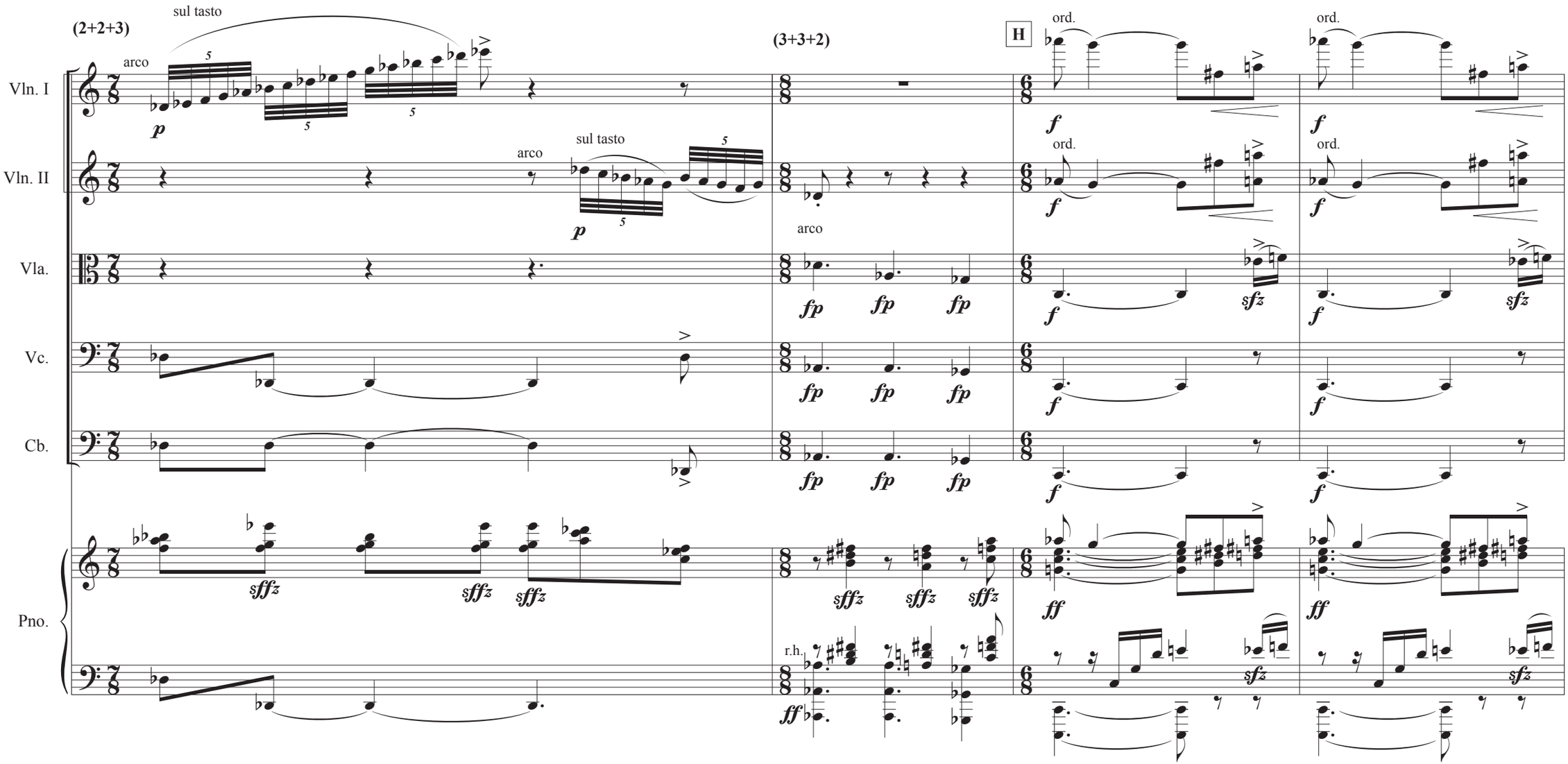

C
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ord.
mf
ord.
p
sul tasto
mp
sul tasto
arco
p
pizz.
mf
ord.
ord.
arco
mp
(pizz.)
fast
pp
6
(non cresc.)
Ped.
Ped.

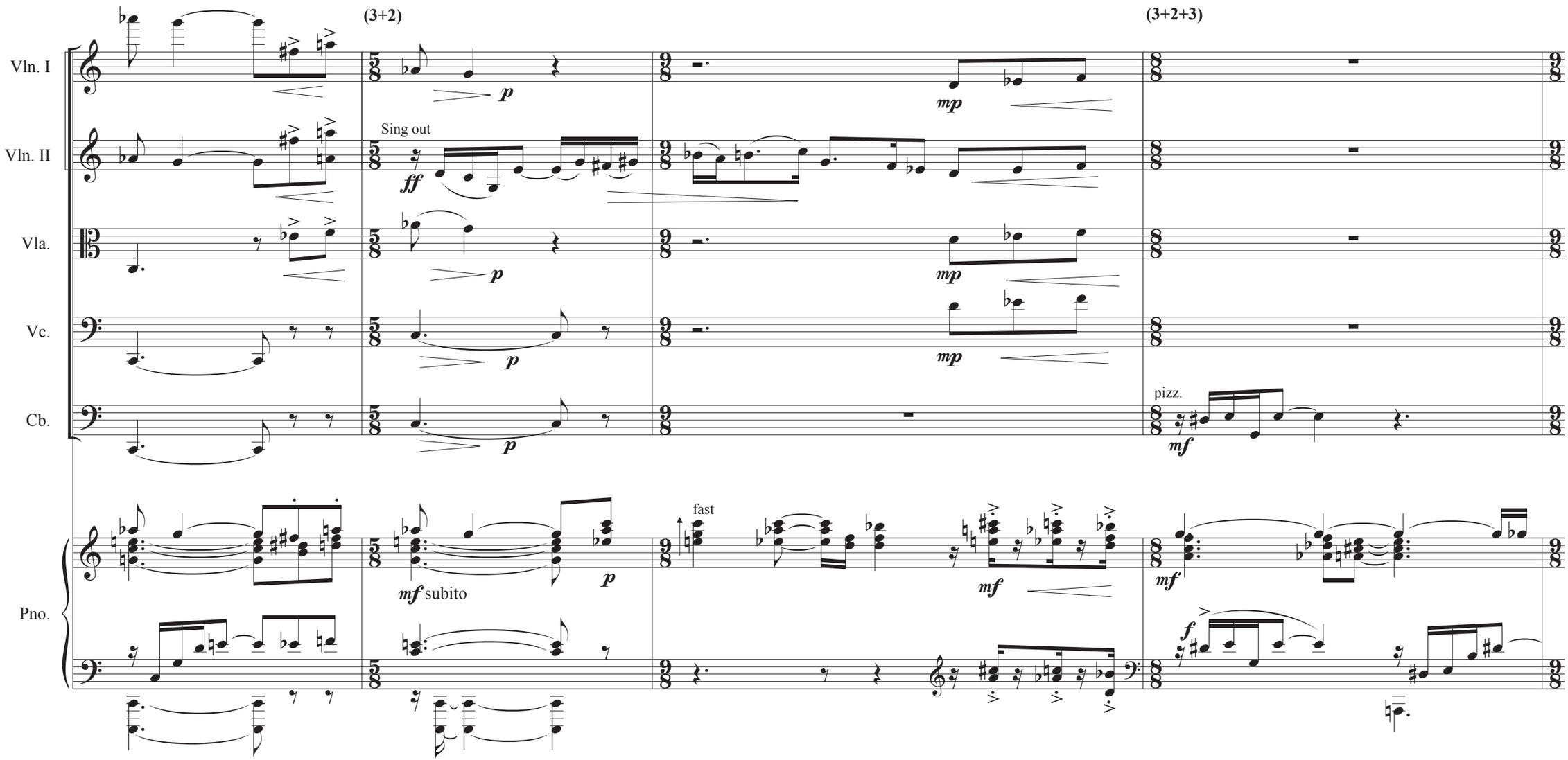

D
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
arco
fast
l.h.
Ped.
Ped.
Ped.
Ped.
Ped.

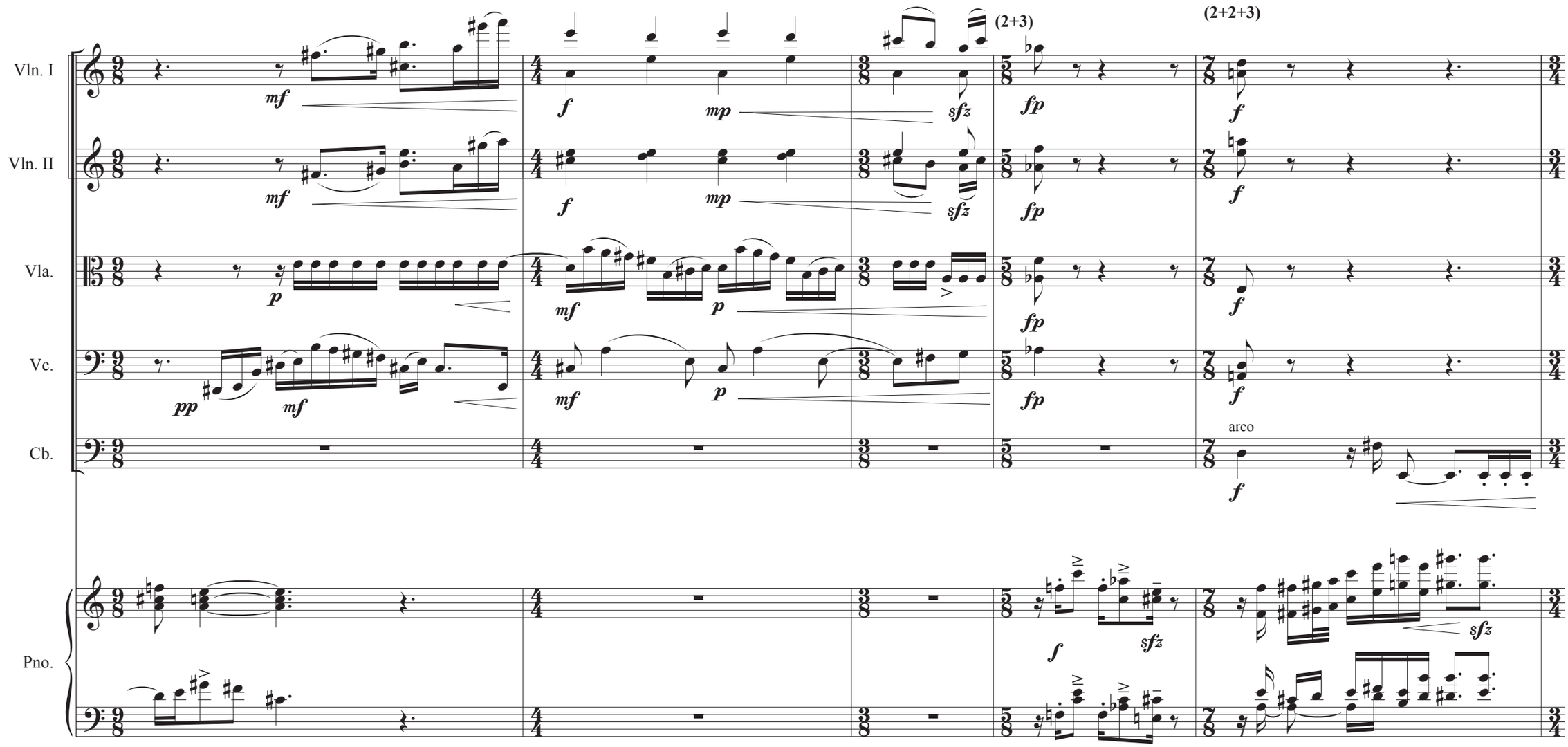

E
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
p
ppp
pp
mf
mp
Sing out
pizz.
arco
f
Ped.

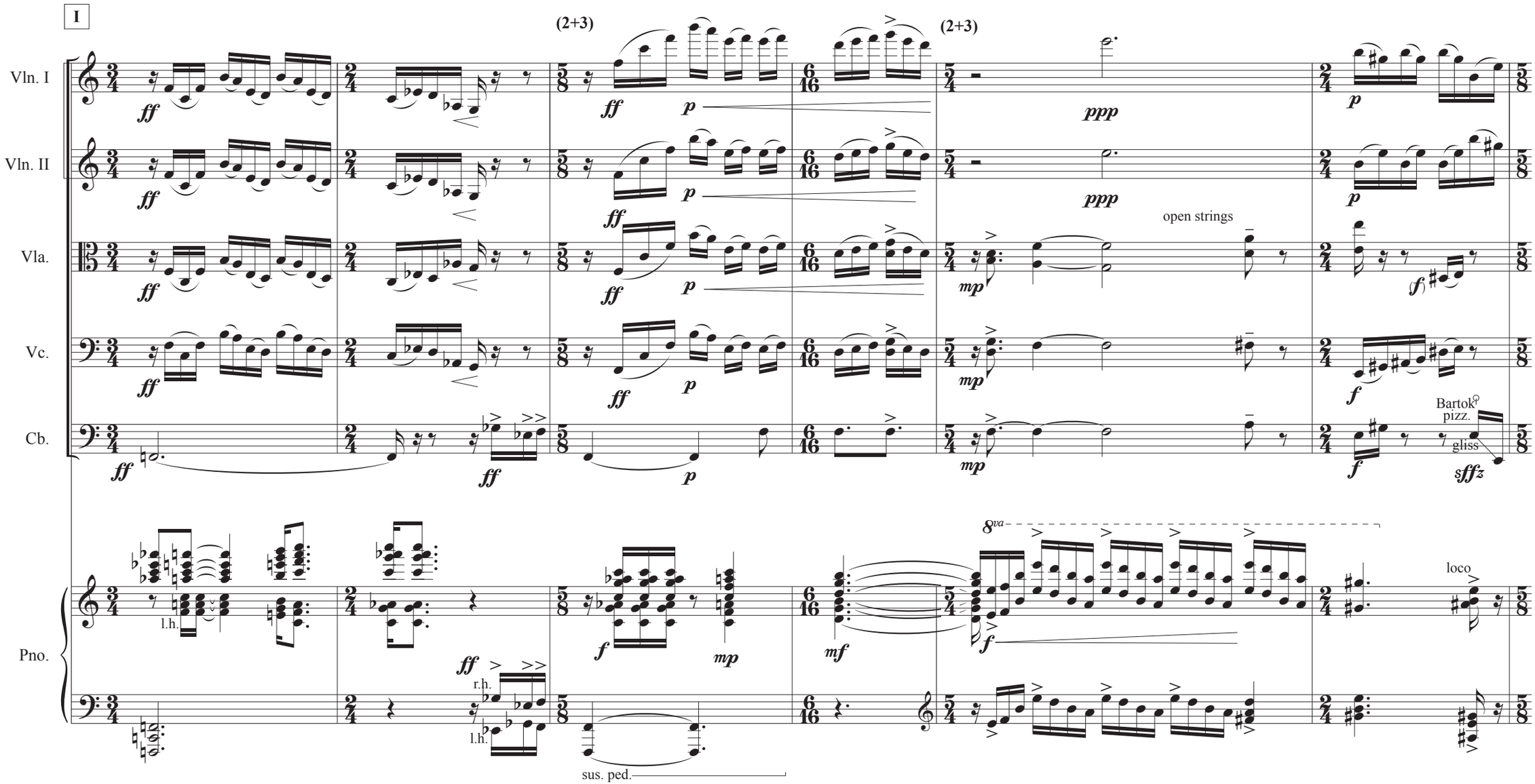

(3+2+3)
(2+2+3)
G
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mp
pp
fpp
Sing out
mf
f
sffz
Sharply
R. H.(Attack on grace note)
Ped.

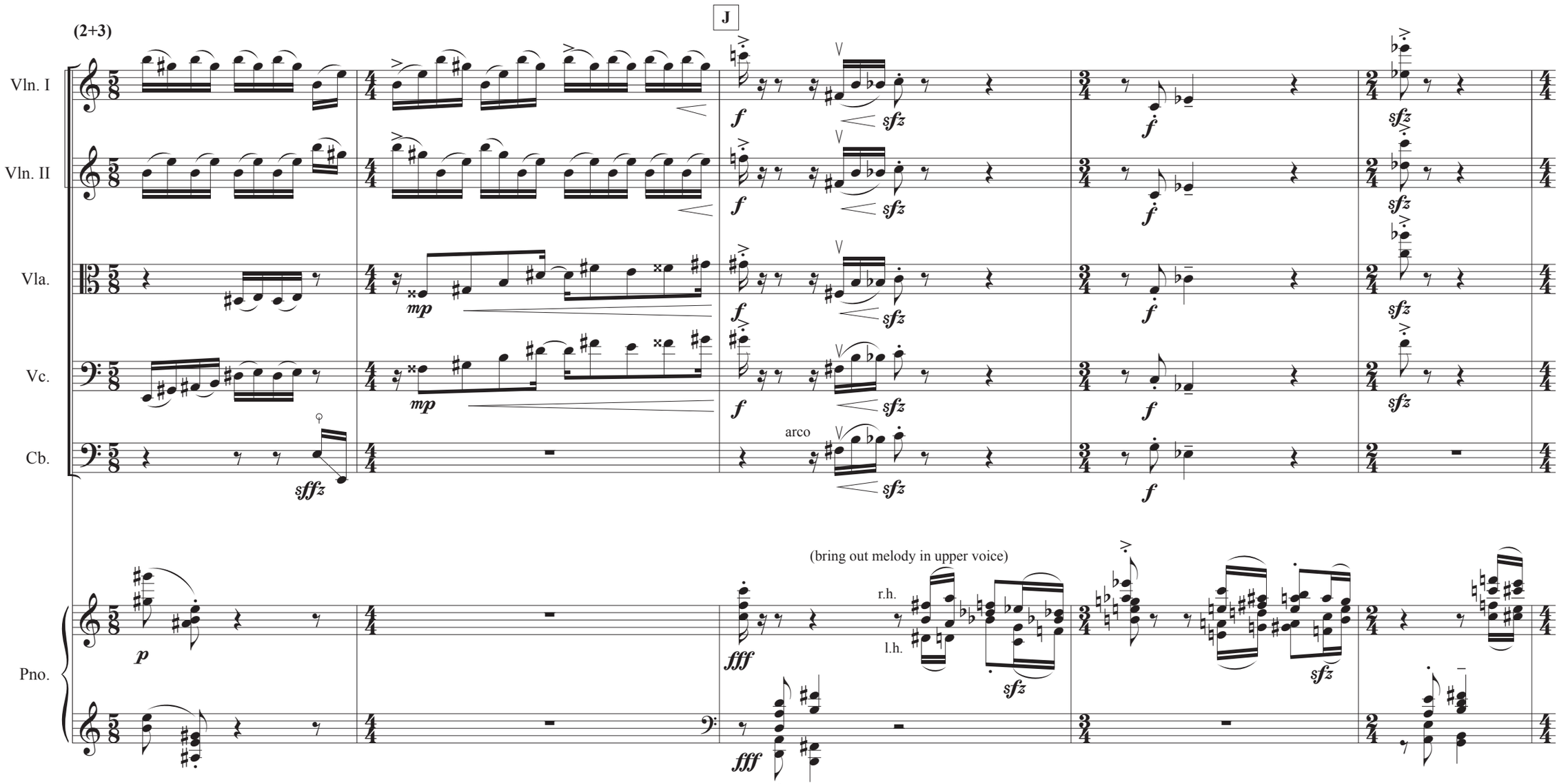

(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
Bartok pizz.
arco
pizz.
(like bells)
(sempre)
Ped.

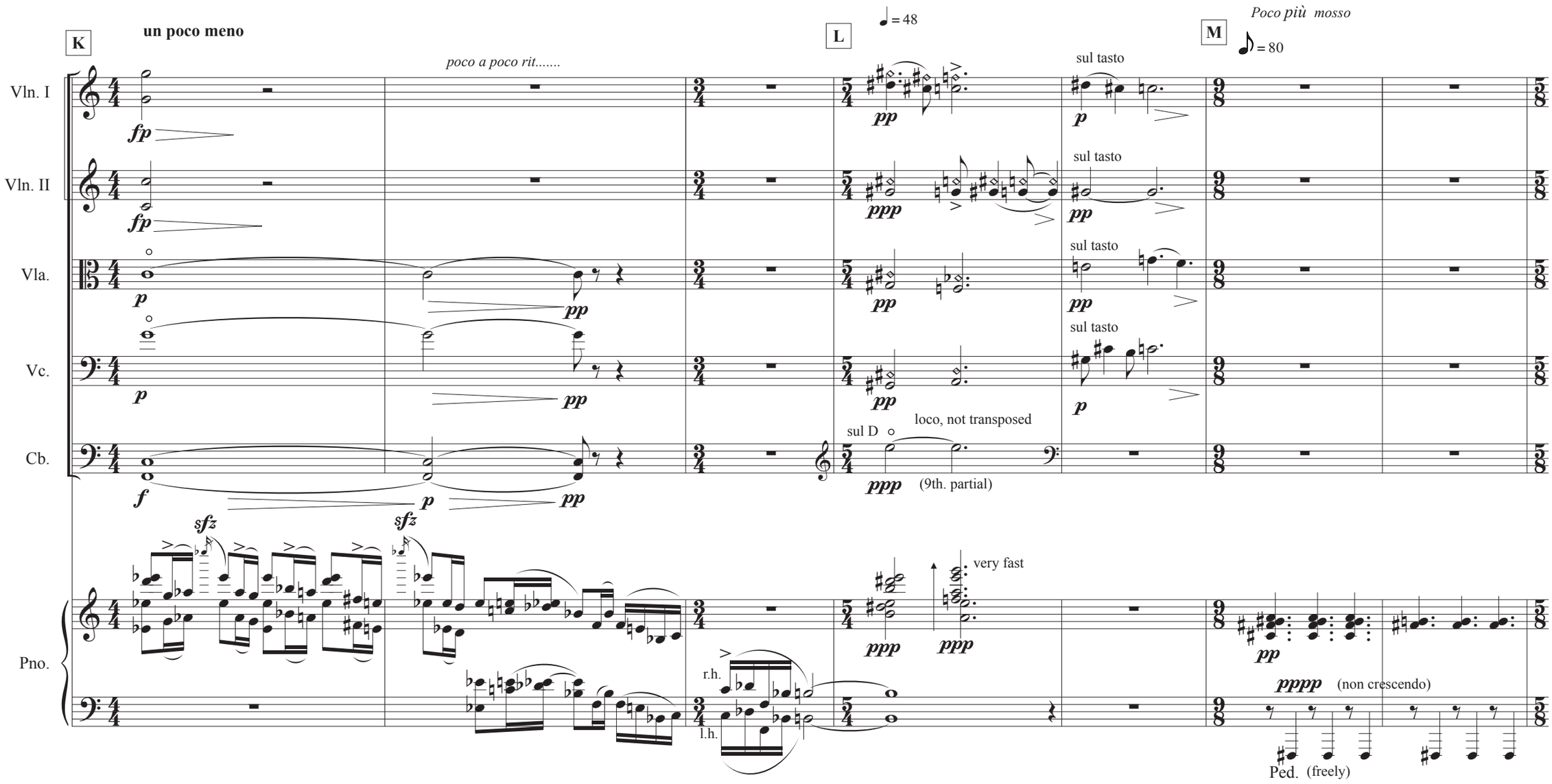

(2+2+3)
sul tasto
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
(3+3+2)
H
ord.
r.h.

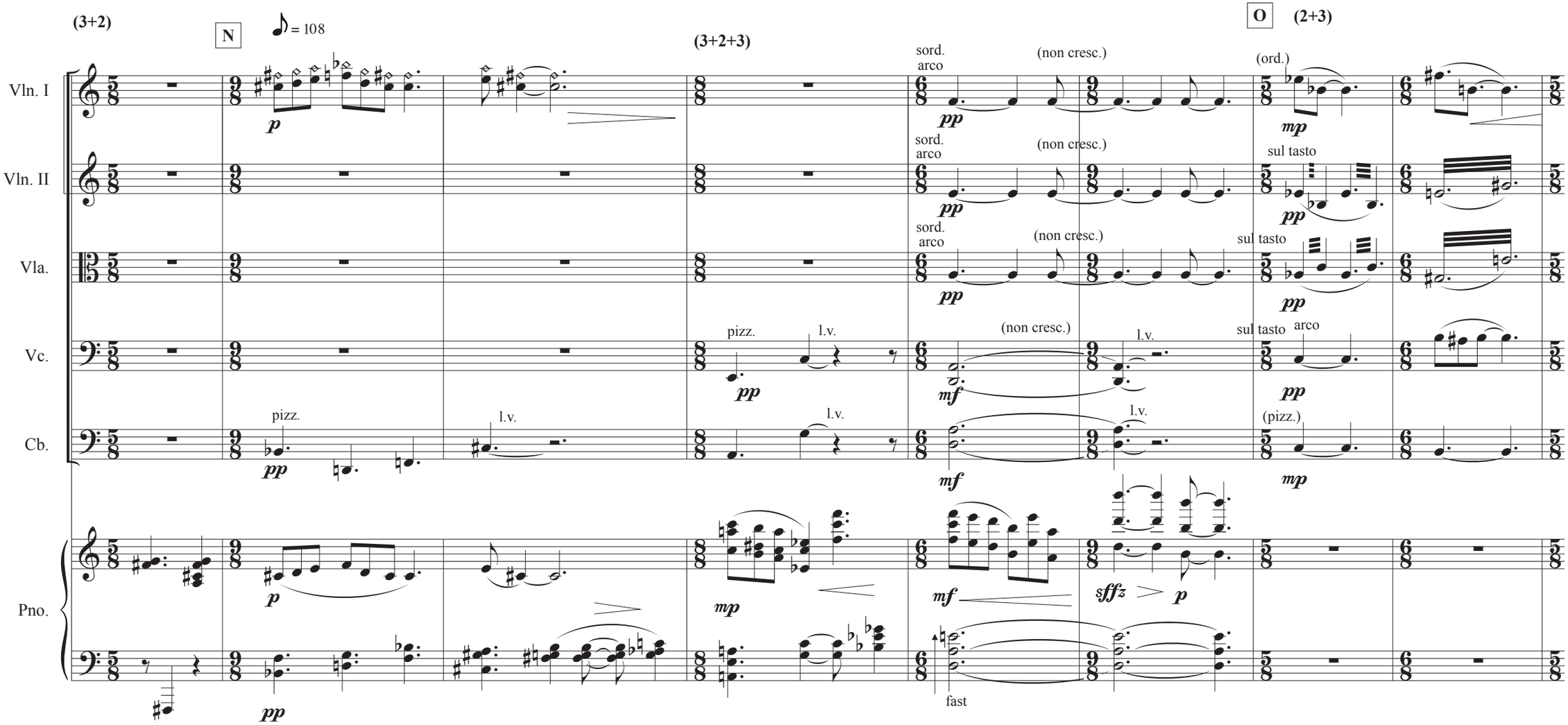

(3+2)
(3+2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
Sing out
pizz.
fast
mf subito

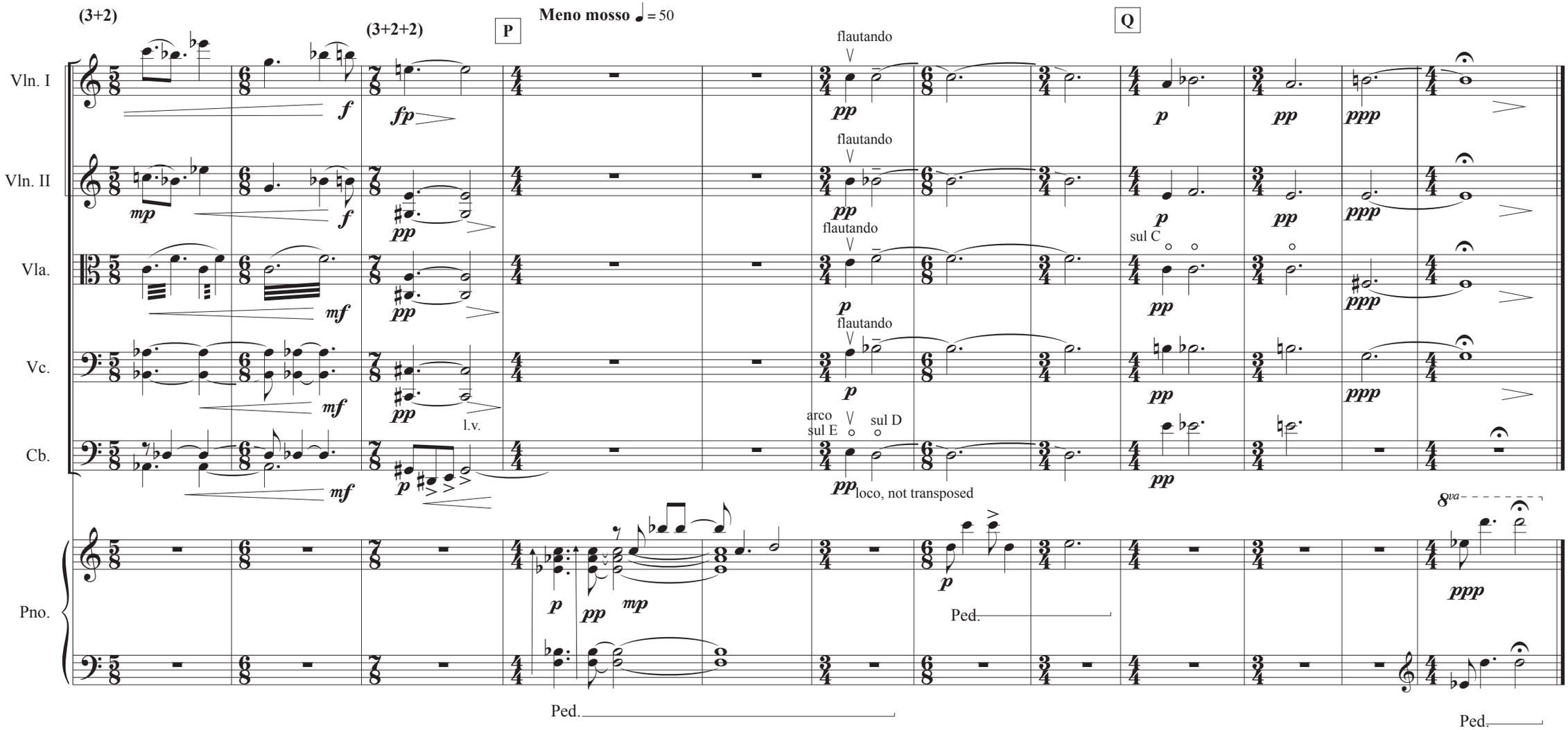

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
(2+3)
(2+2+3)
arco


I
(2+3)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ff
p
ppp
mp
f
sffz
open strings
Bartok pizz.
gliss
8va
loco
mf
l.h.
r.h.
sus. ped.

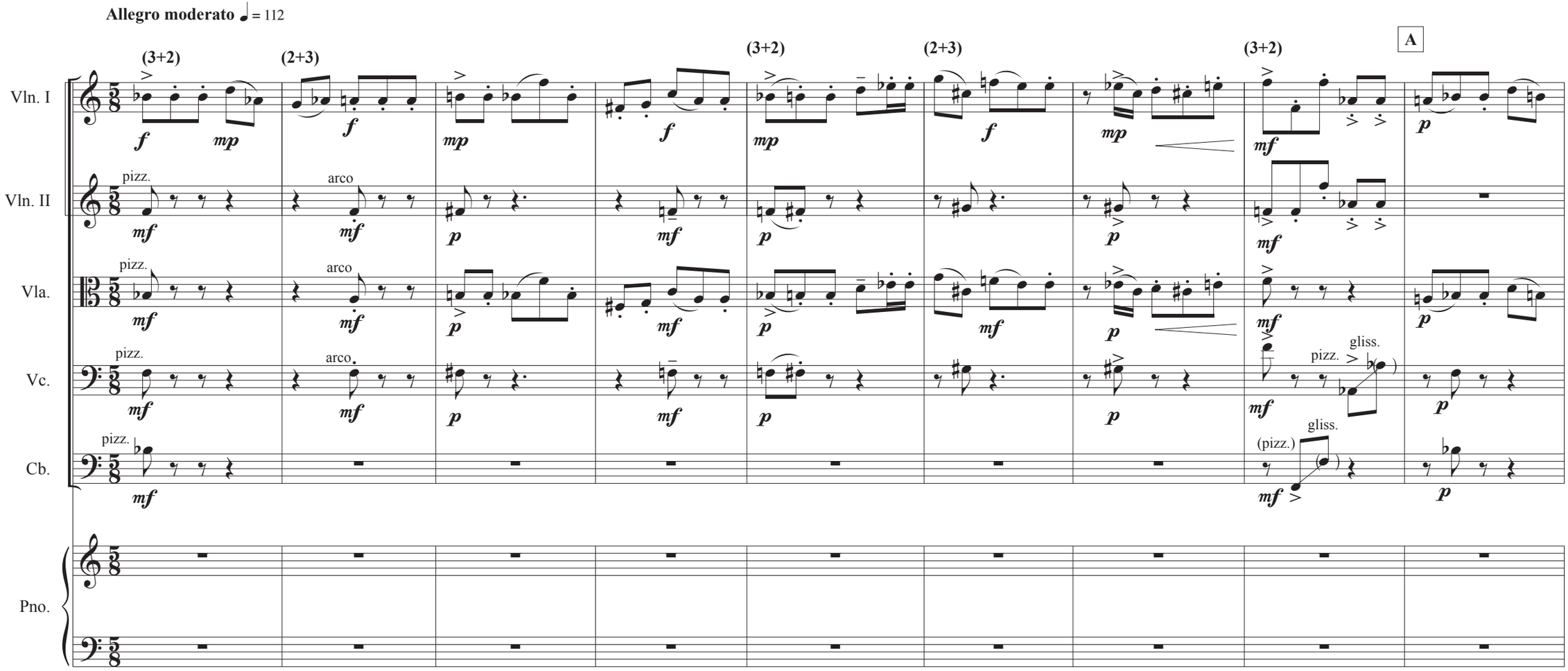

(2+3)
J
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
arco
(bring out melody in upper voice)
r.h.
l.h.

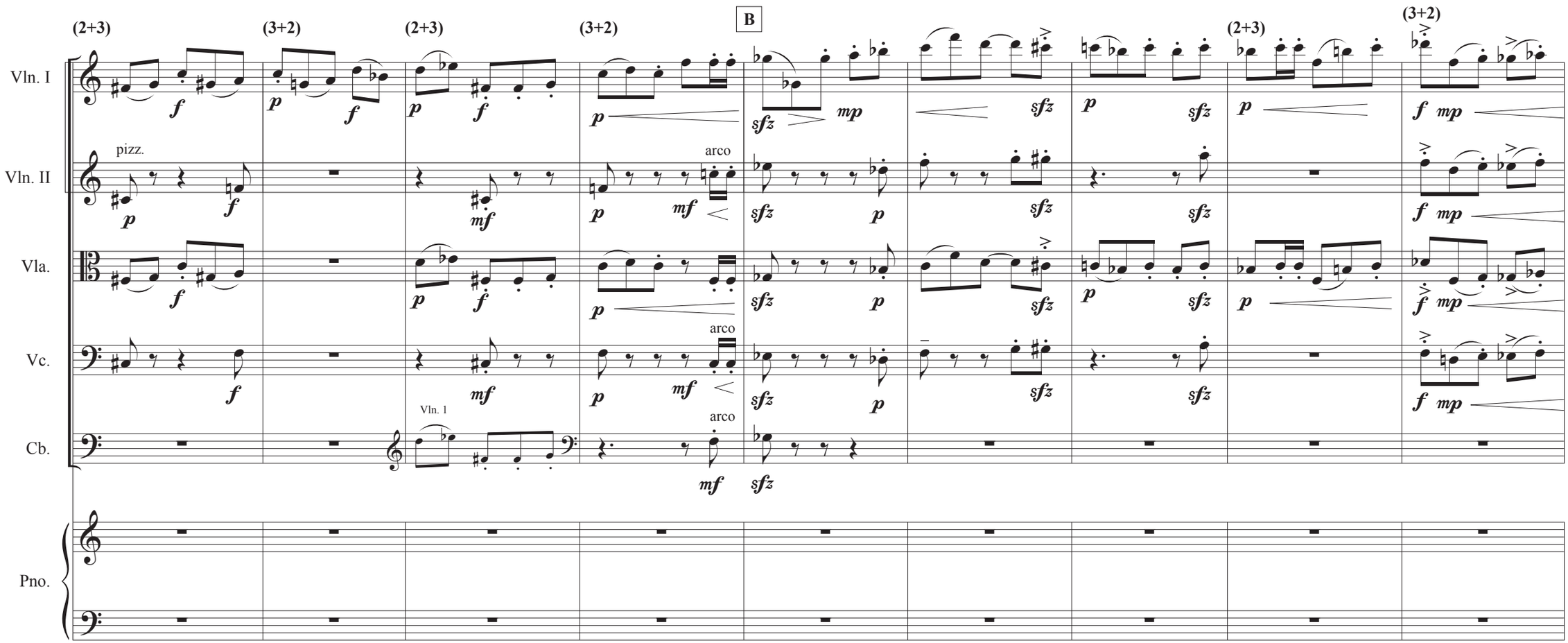

K
un poco meno
poco a poco rit.....
L
♩ = 48
M
Poco più mosso
♪ = 80
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
fp
p
pp
f
sfz
sul tasto
sul D
loco, not transposed
(9th. partial)
ppp
very fast
r.h.
l.h.
pppp
(non crescendo)
Ped.
(freely)

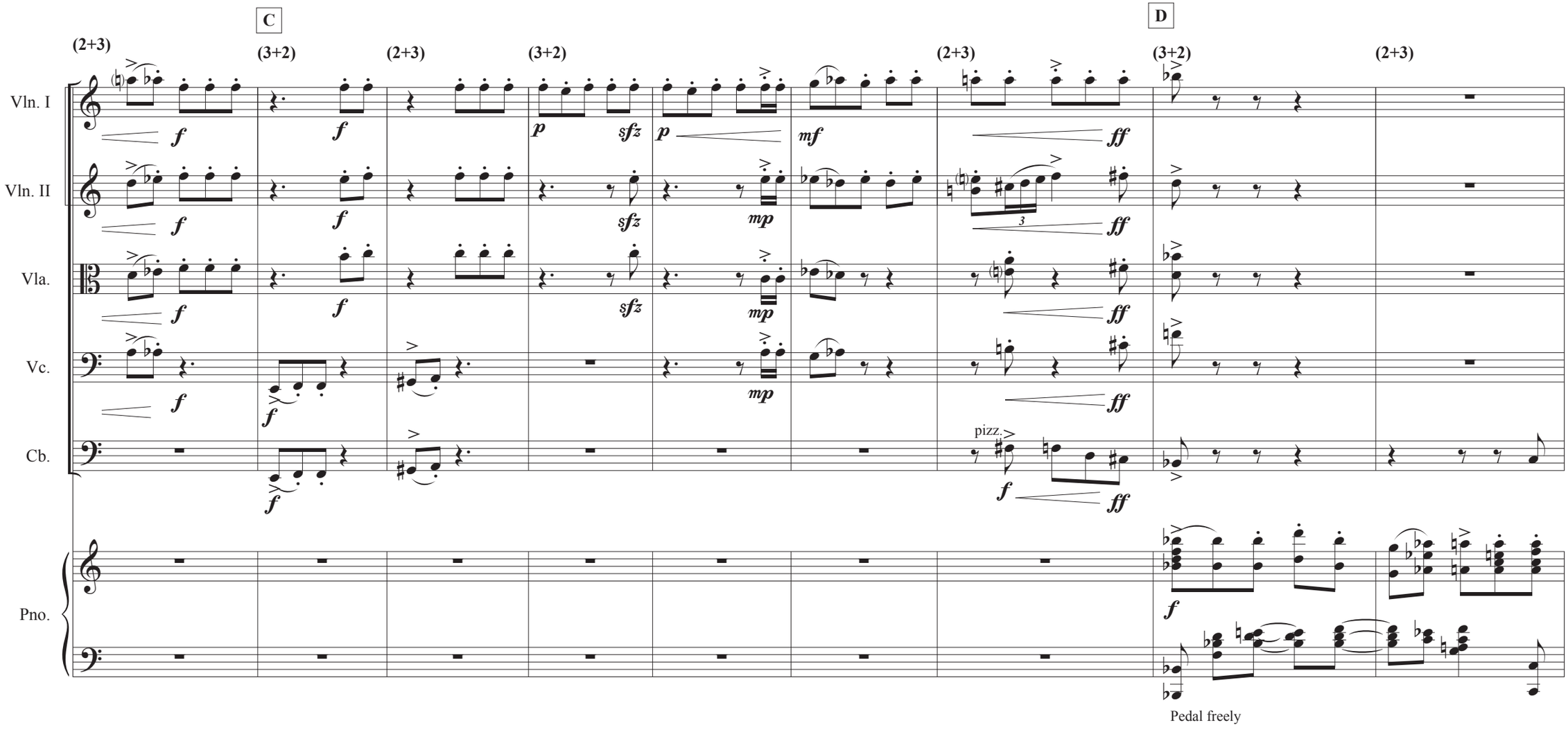

(3+2)
N
♪ = 108
(3+2+3)
O
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
p
pp
mp
mf
sffz
pizz.
l.v.
sord.
arco
(non cresc.)
(ord.)
sul tasto
(pizz.)
fast

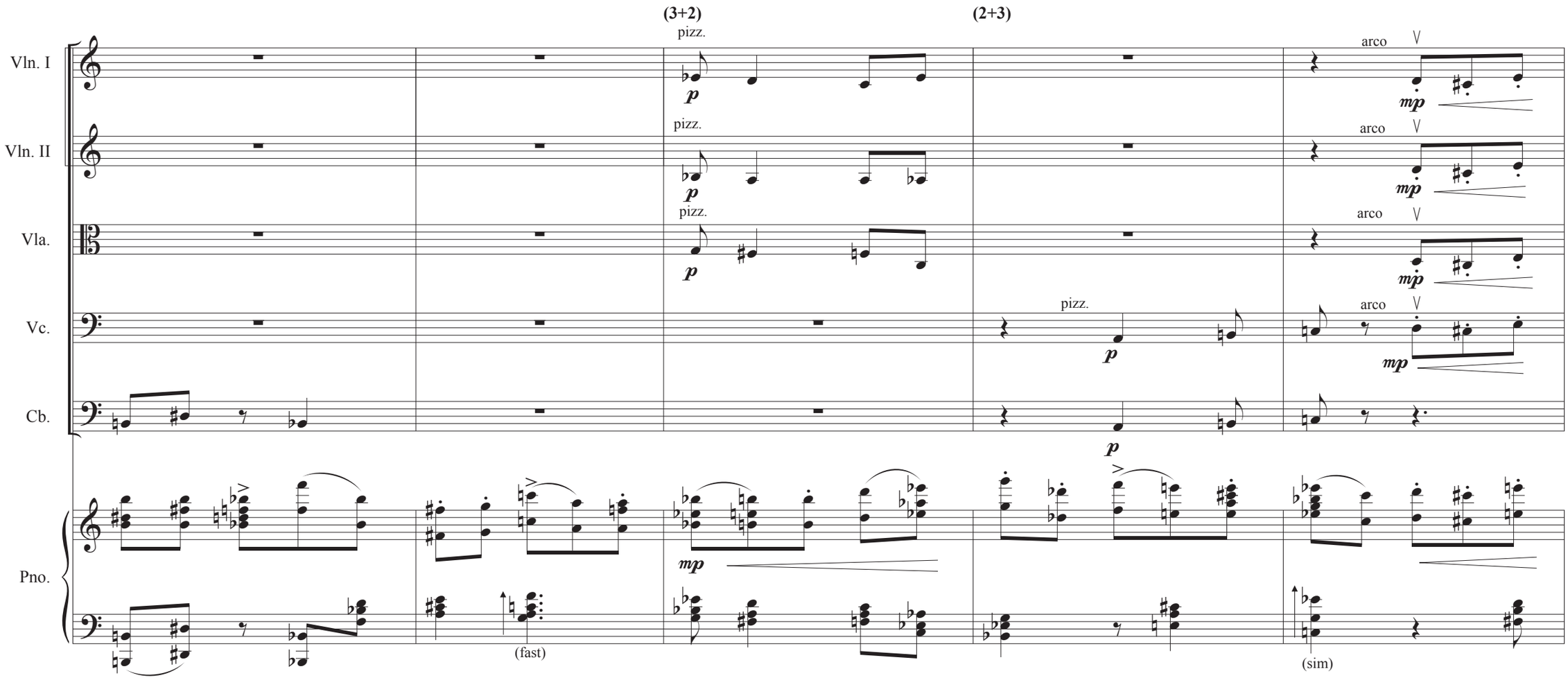

(3+2)
(3+2+2)
P
Meno mosso ♩ = 50
Q
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
flautando
sul C
arco
sul E
sul D
l.v.
loco, not transposed
8va
Ped.

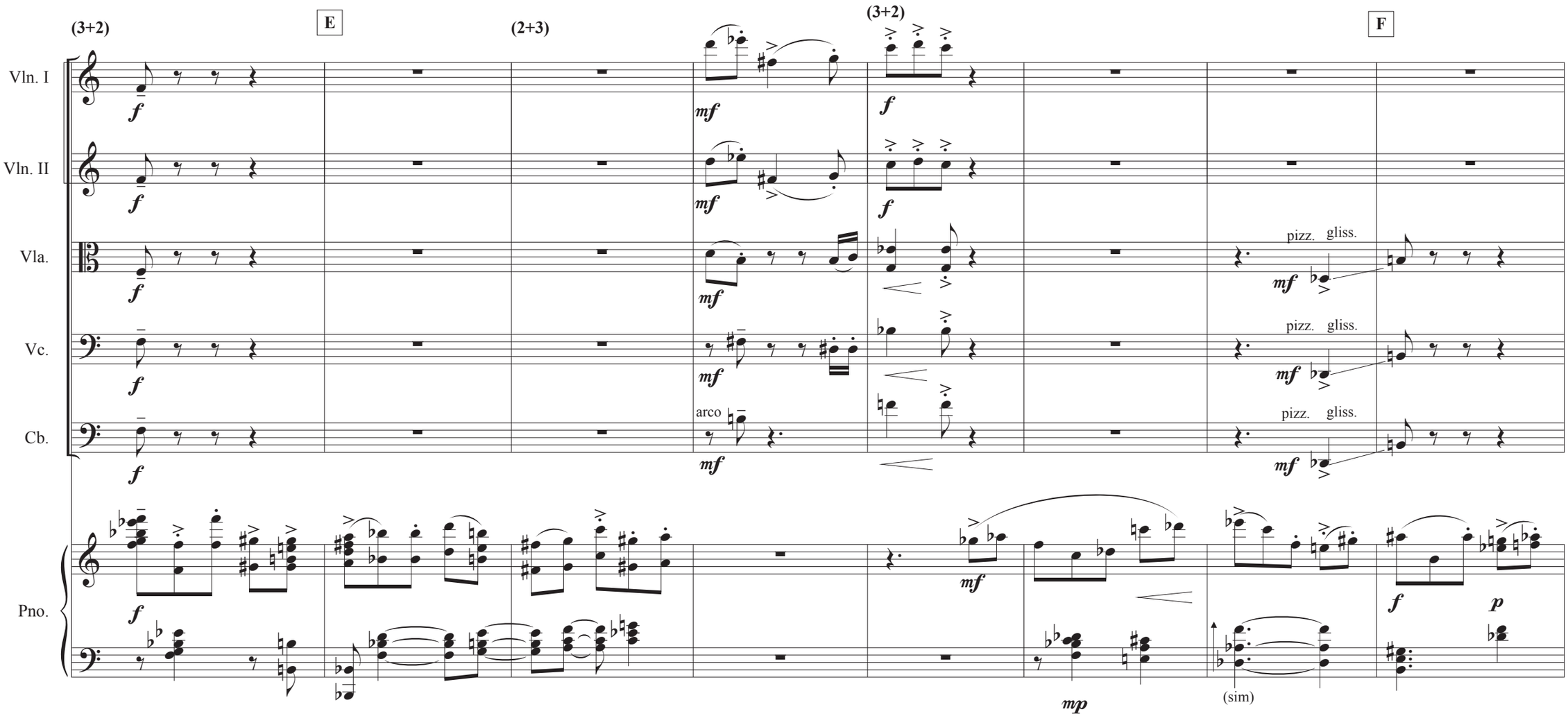
A Dance of Life

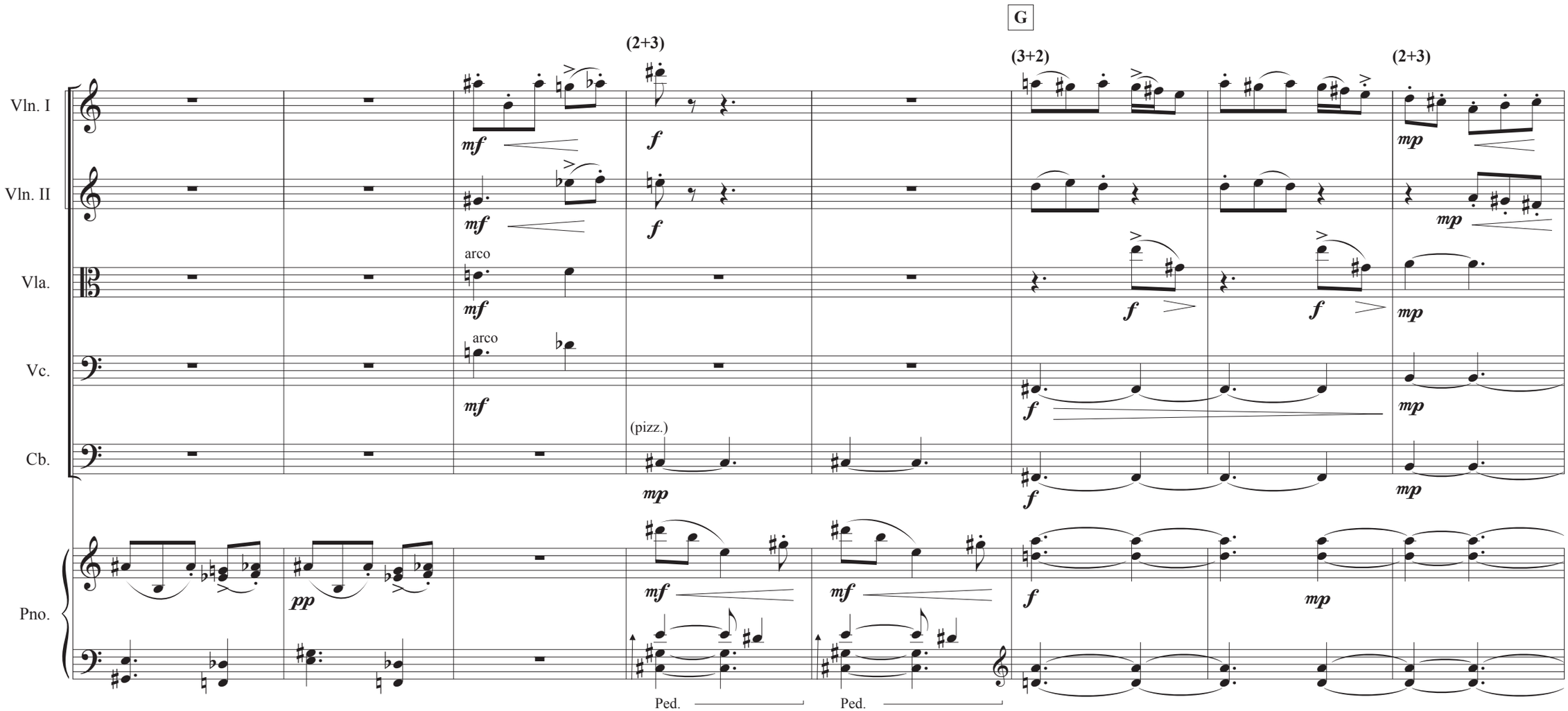


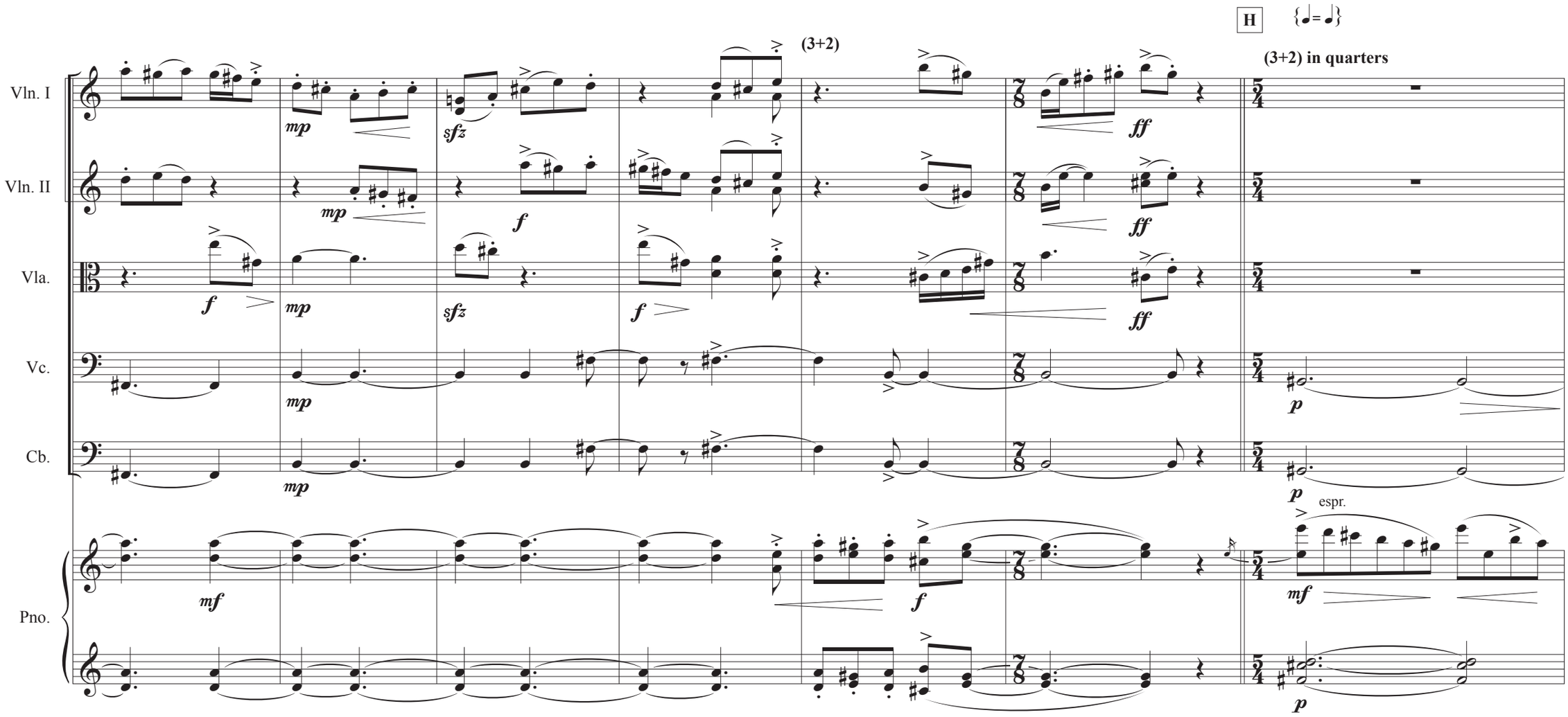

(2+3)
(3+2)
(2+3)
(3+2)
B
(2+3)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
arco
Vln. 1
arco
arco

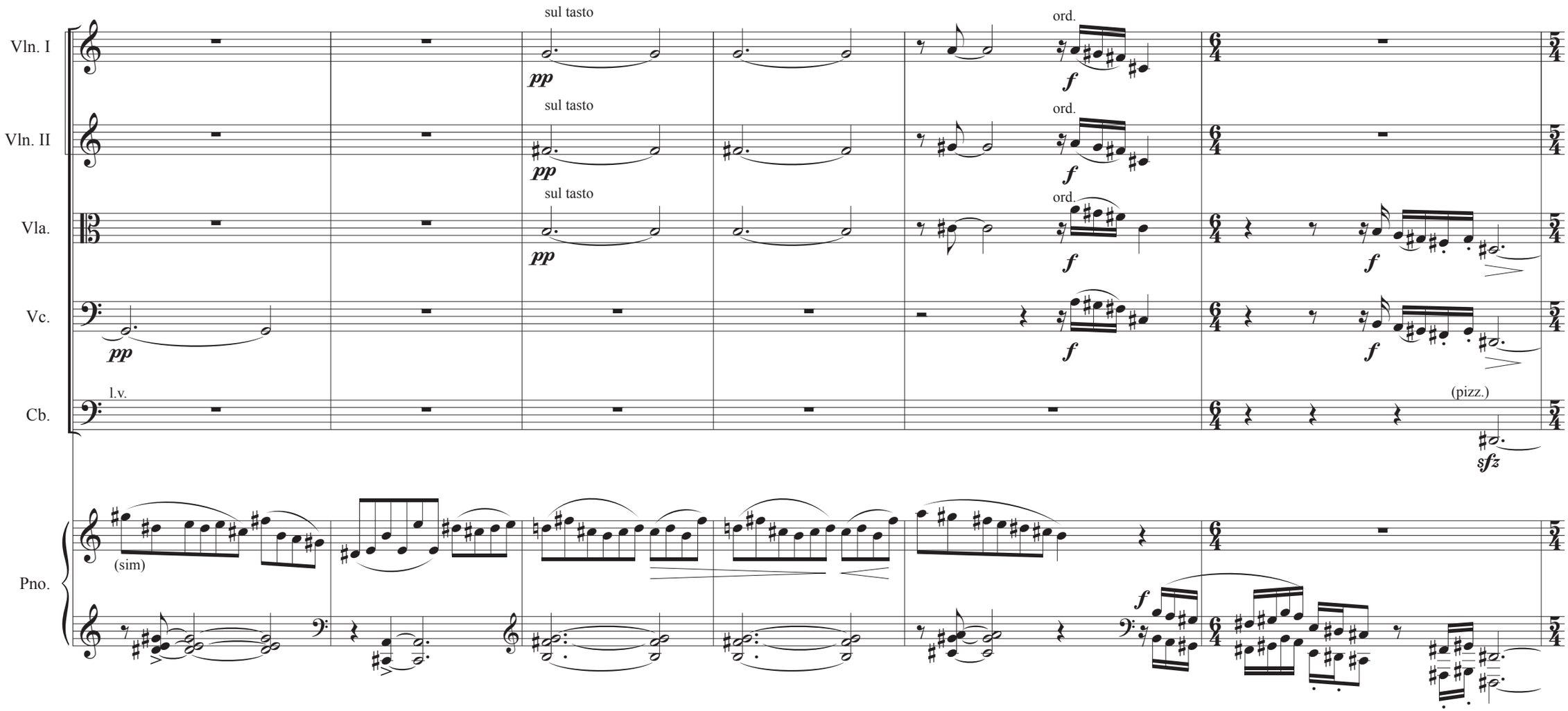

C
D
(2+3)
(3+2)
(2+3)
(3+2)
(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
Pedal freely

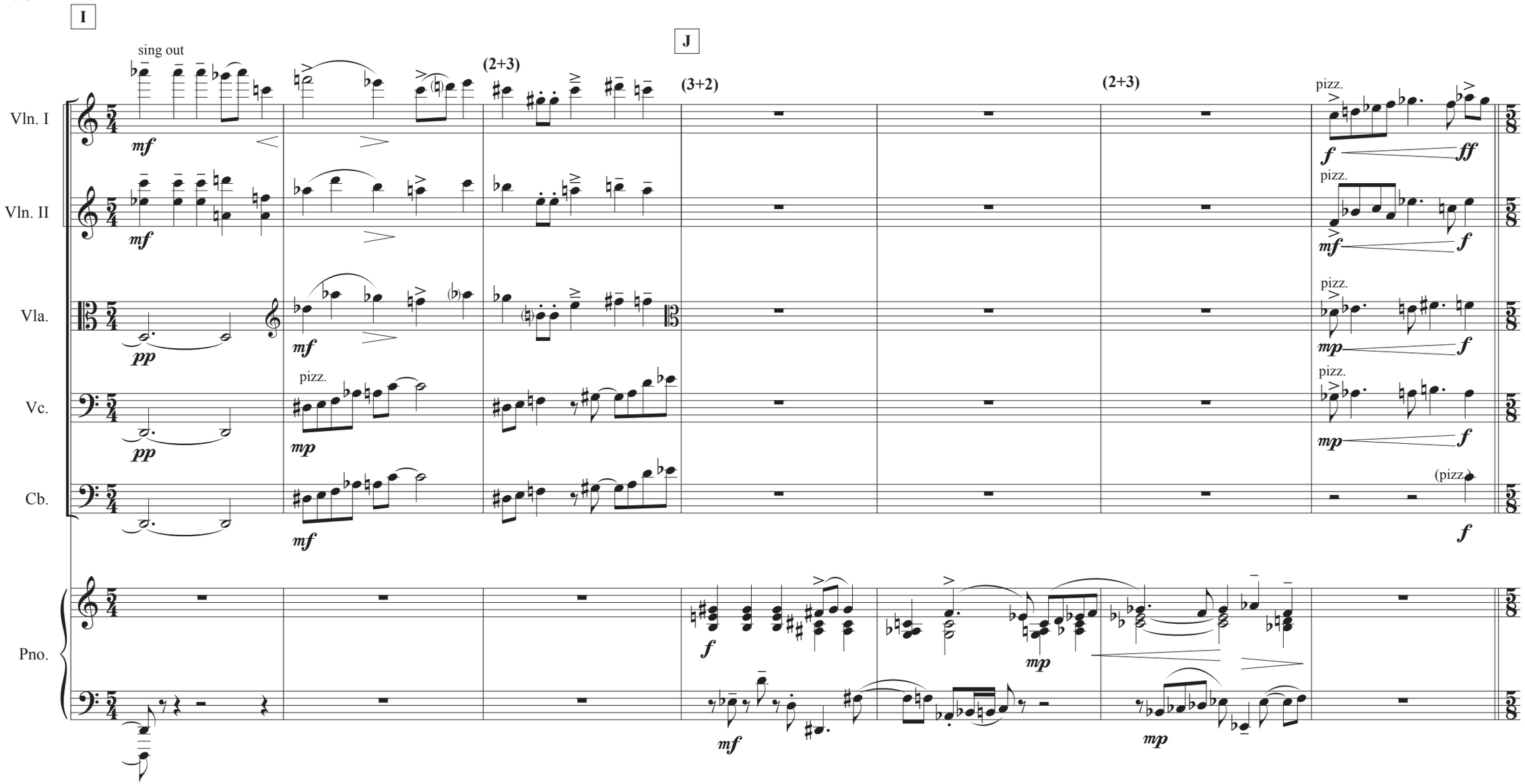

(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
arco
(fast)
(sim)

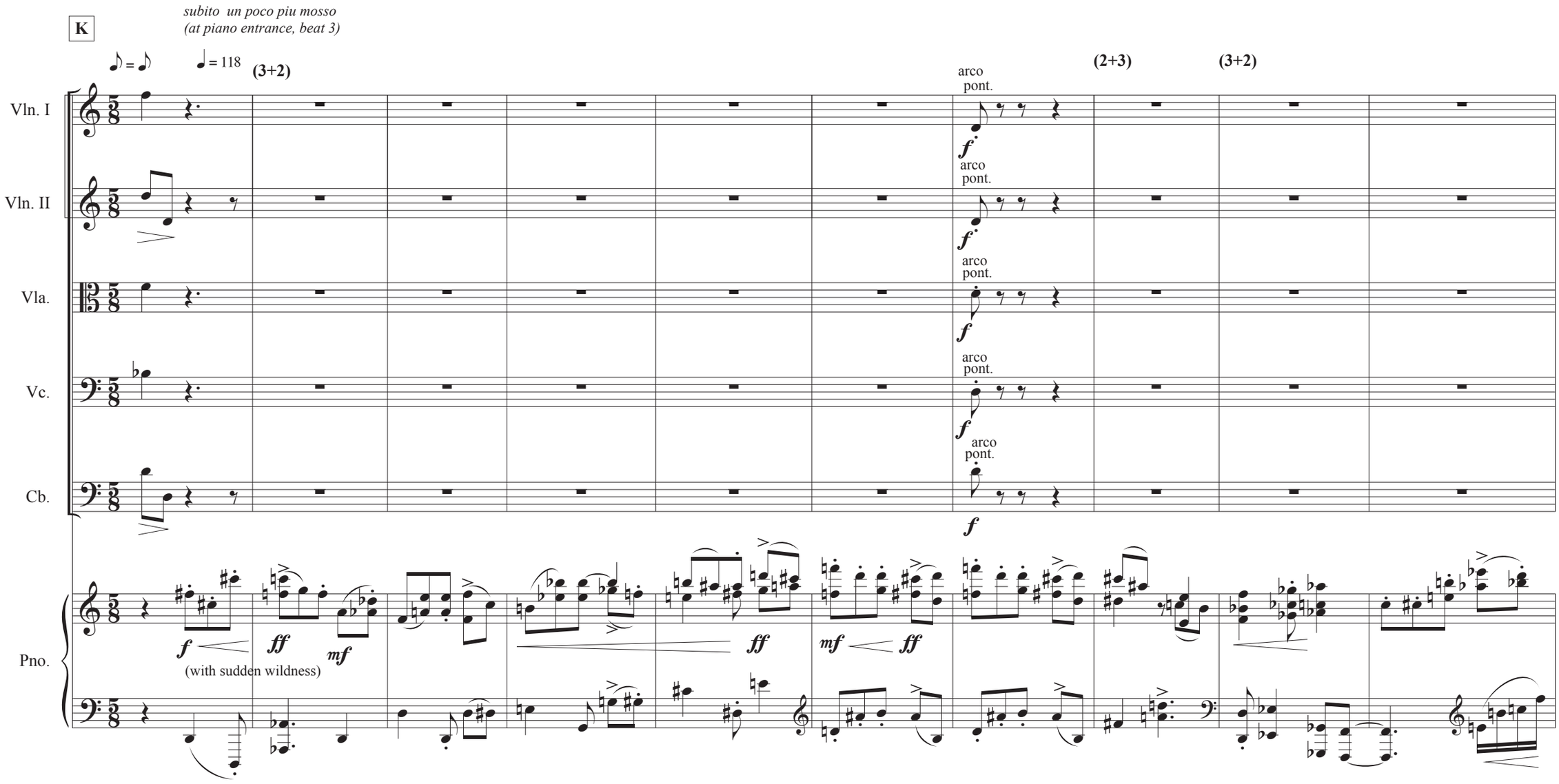

(3+2)
E
(2+3)
(3+2)
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
mf
pizz. gliss.
arco
mp
(sim)
p

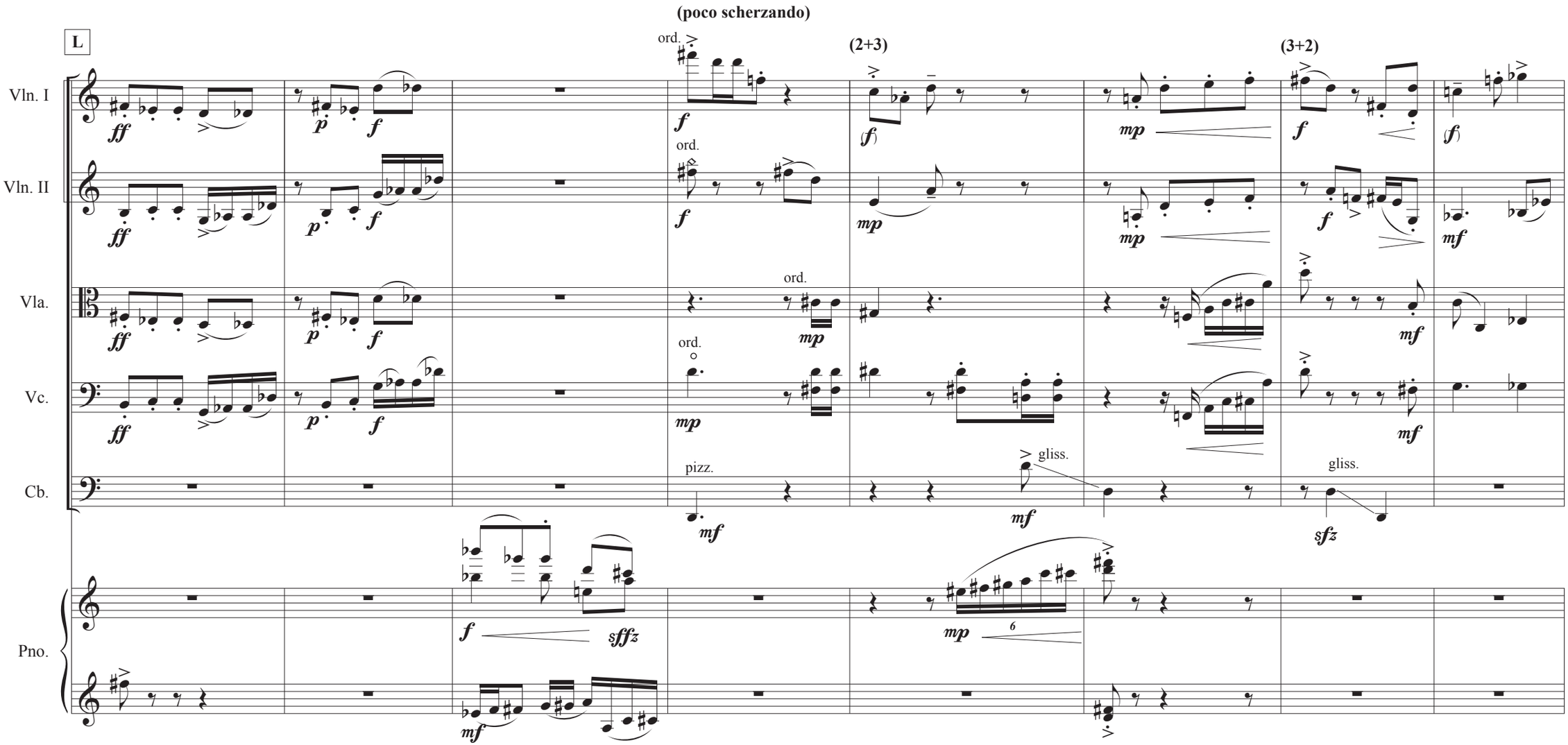

G
(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
arco
arco
(pizz.)
mf
f
mp
pp
Ped.
Ped.

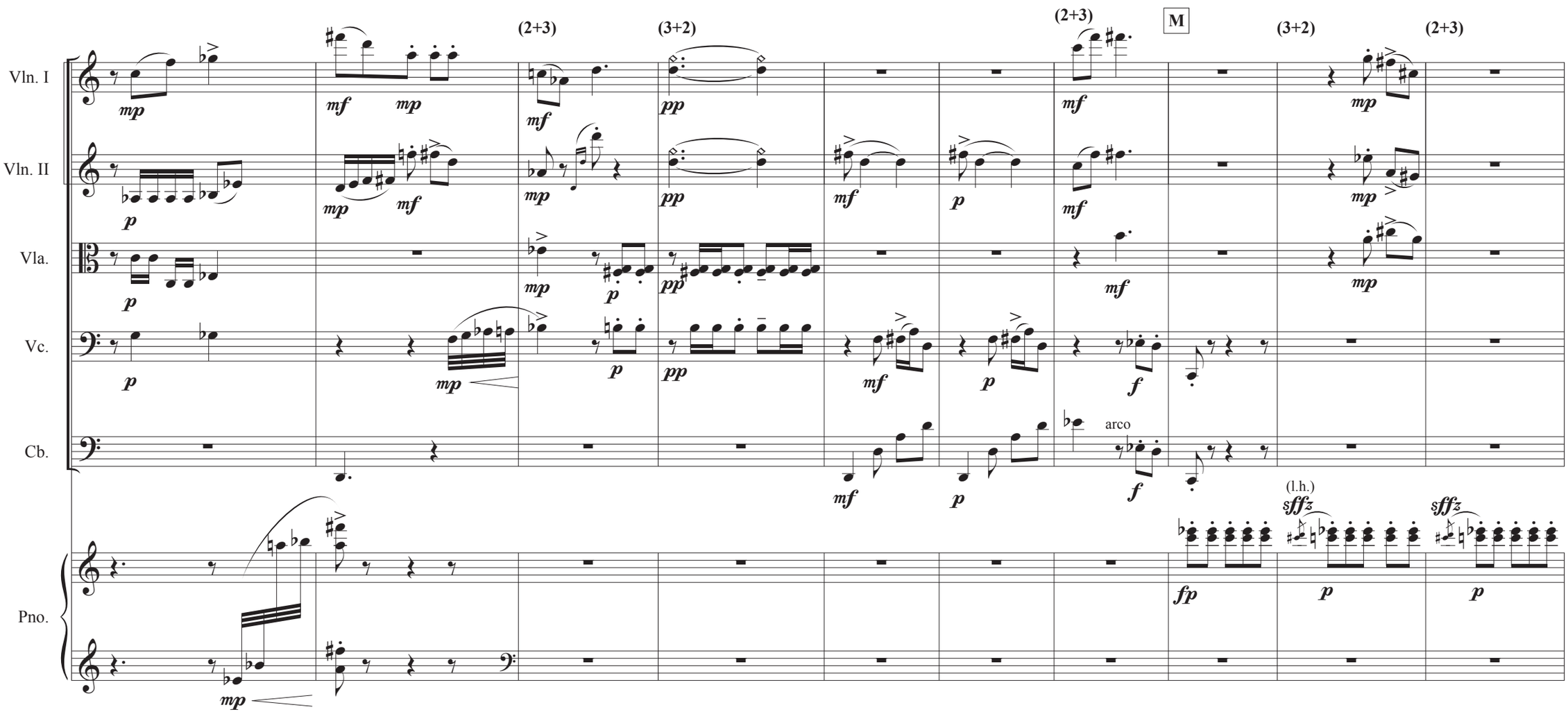

H
{♩= ♩}
(3+2)
(3+2) in quarters
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mp
sfz
f
ff
mf
p
espr.

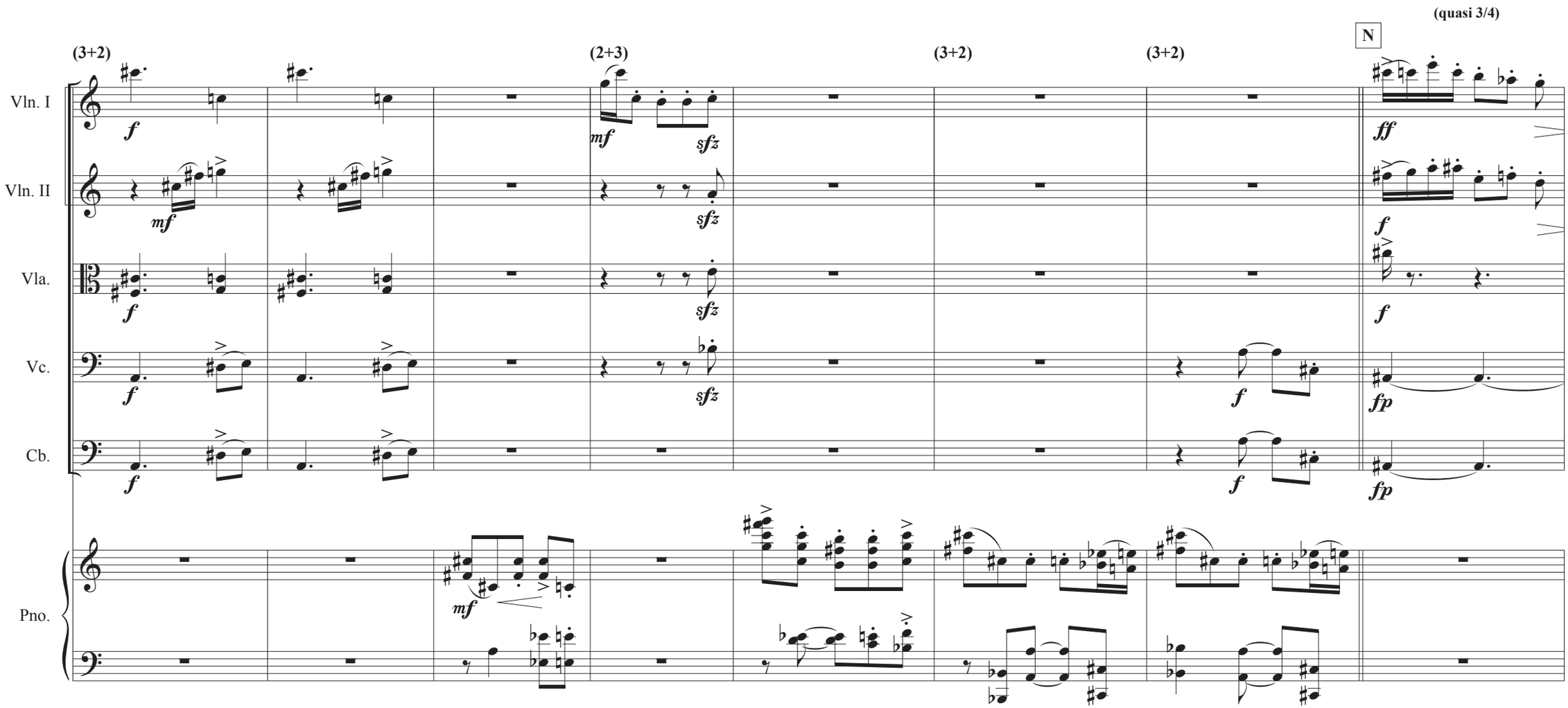

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sul tasto
ord.
pp
f
l.v.
(pizz.)
sfz
(sim)
6/4
5/4

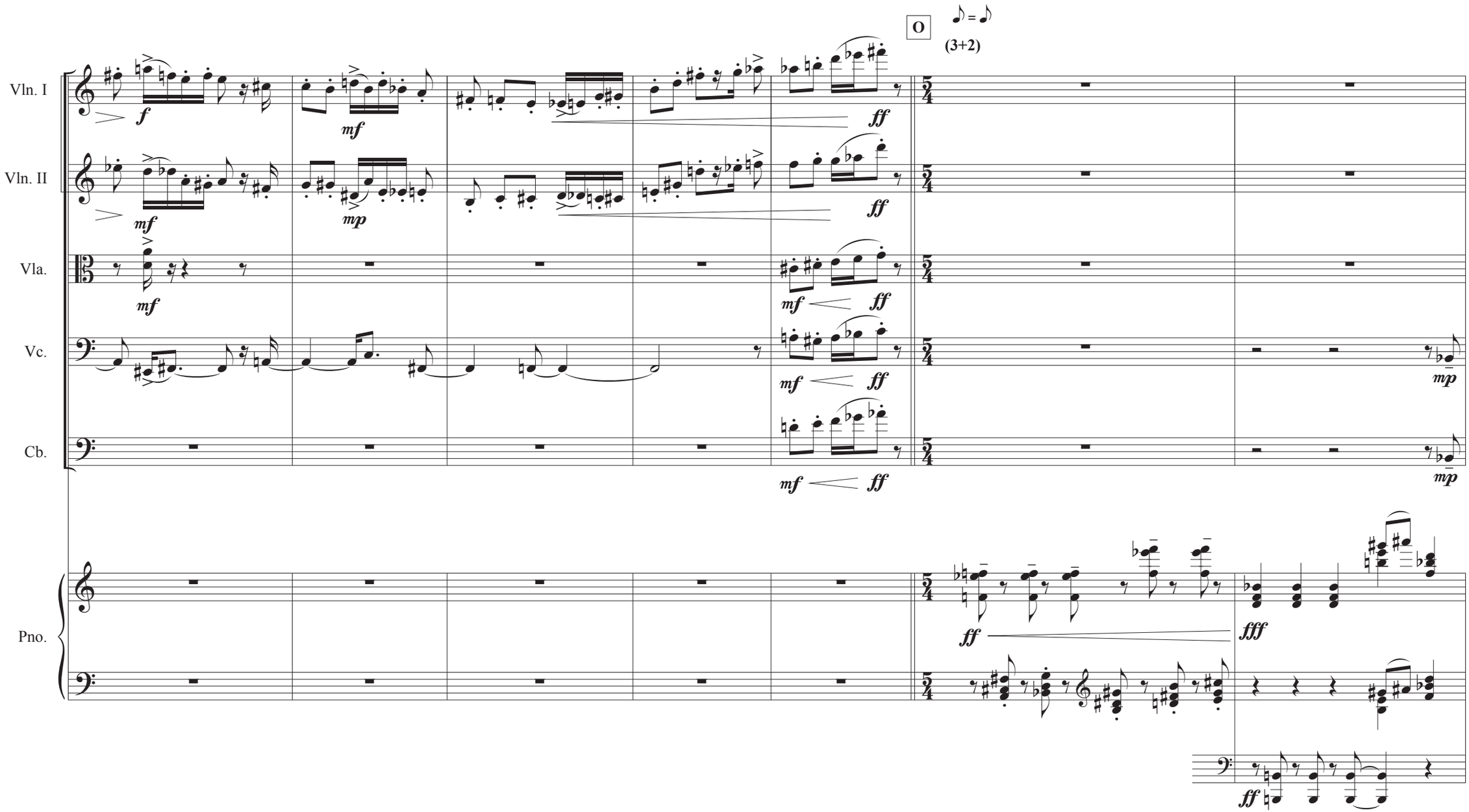

I
J
sing out
(2+3)
(3+2)
(2+3)
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
mf
pp
mp
f
ff
(pizz.)

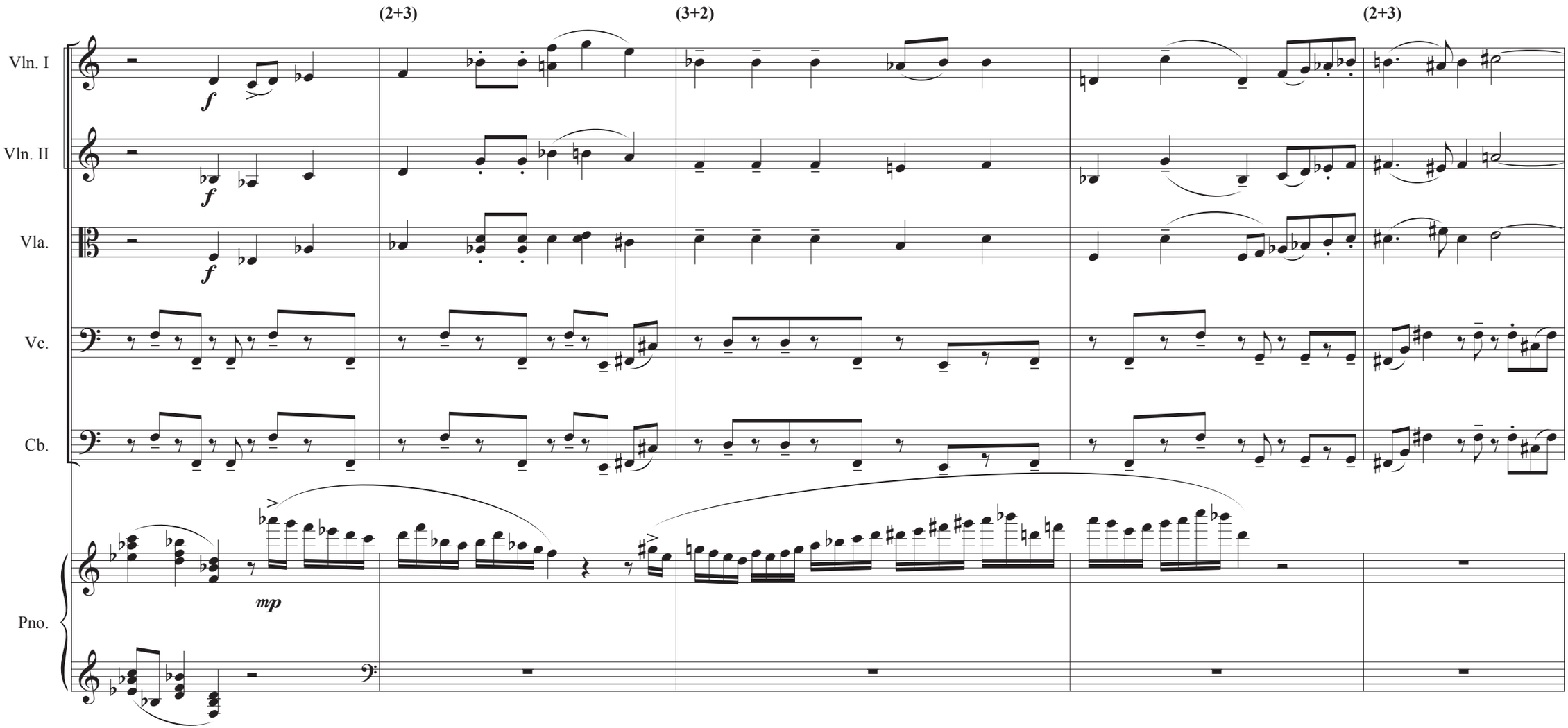

K
subito un poco piu mosso
(at piano entrance, beat 3)
♪ = ♪
♩ = 118
(3+2)
(2+3)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
arco
pont.
f
ff
mf
(with sudden wildness)

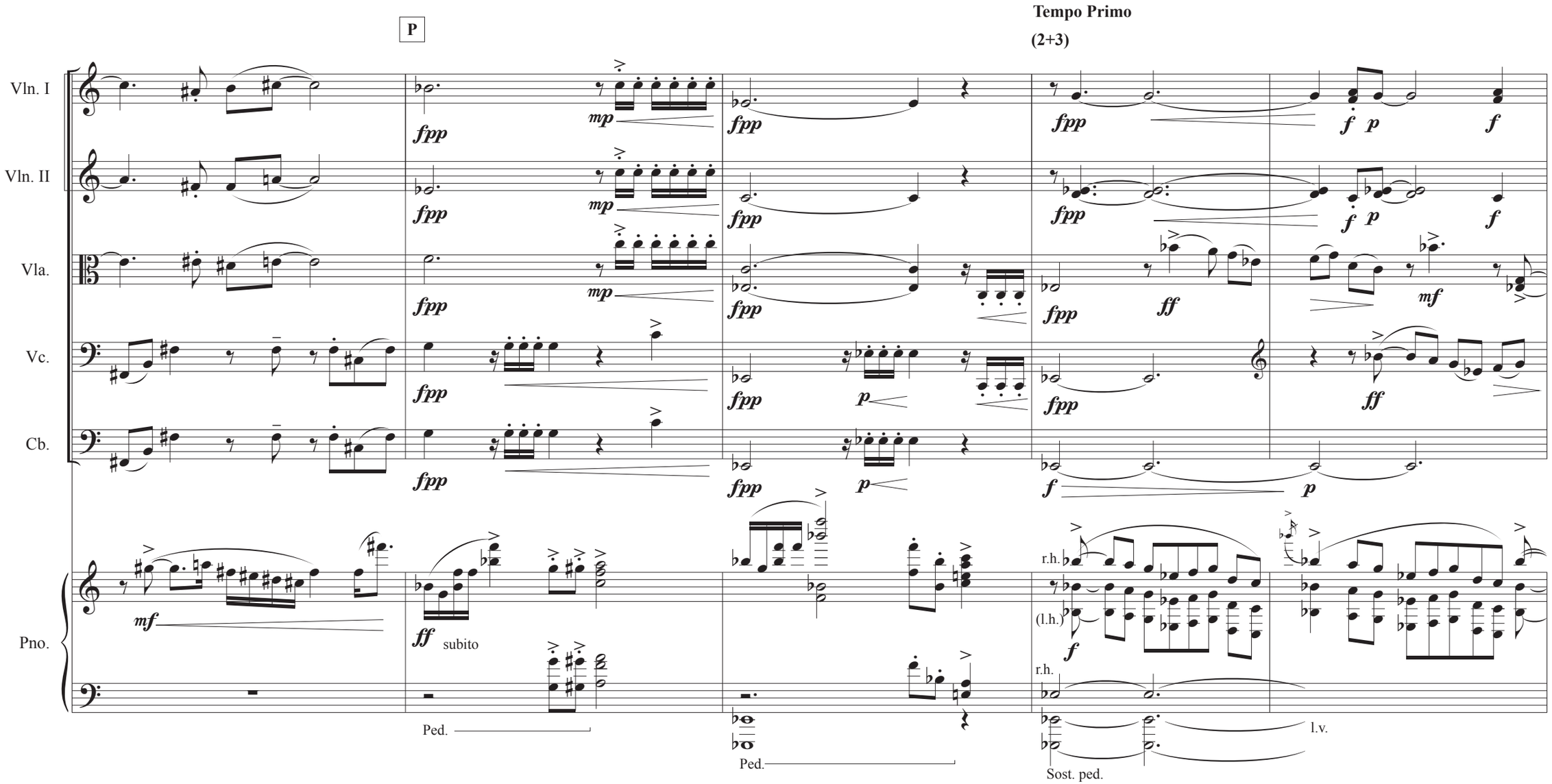

(poco scherzando)
L
(2+3)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ord.
pizz.
gliss.
ff
p
f
mp
mf
sfz
sffz
(f)
6

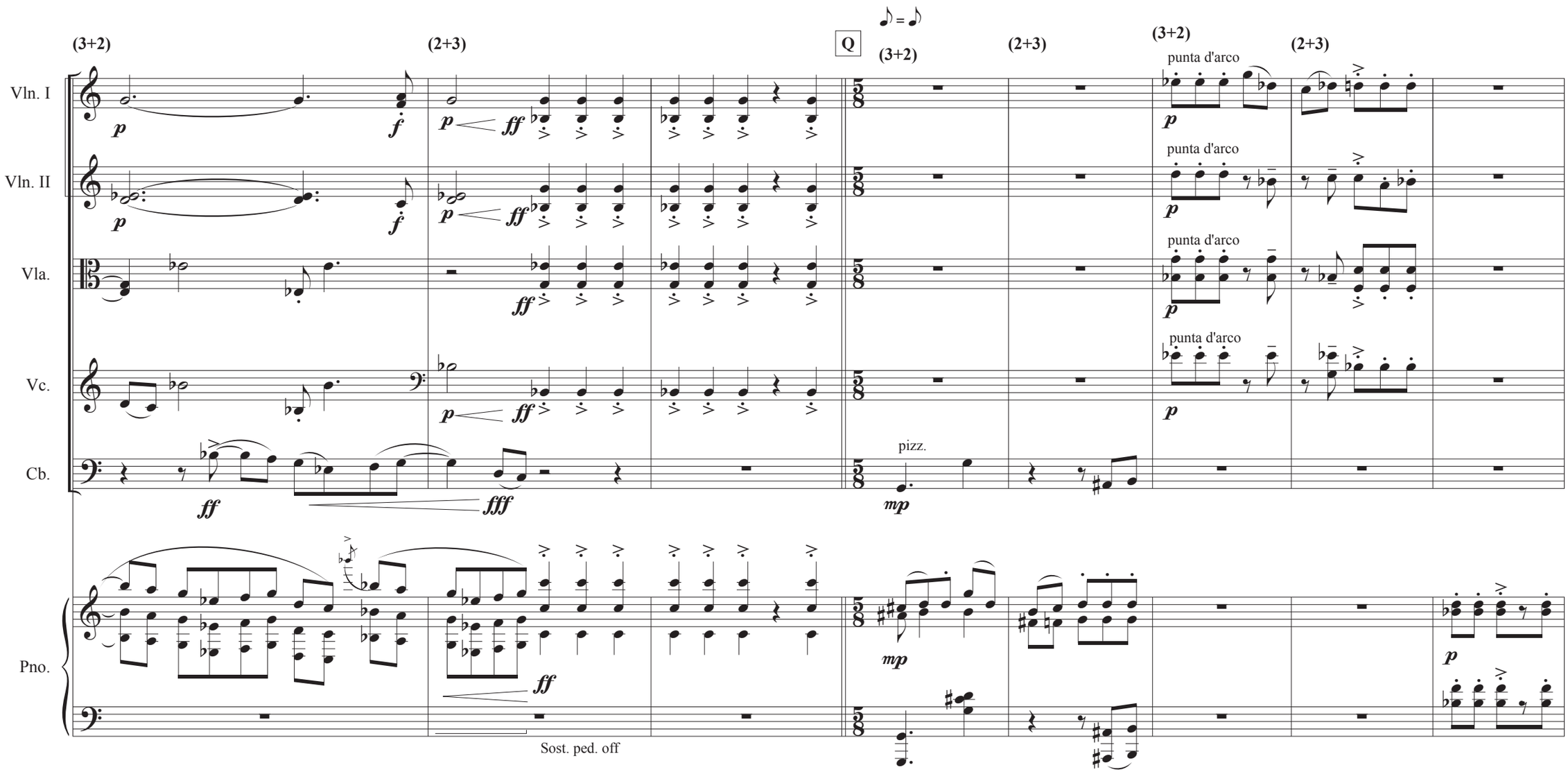

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
(2+3)
(3+2)
(2+3)
M
(3+2)
(2+3)
arco
(l.h.)
mp
mf
pp
p
f
fp
sffz

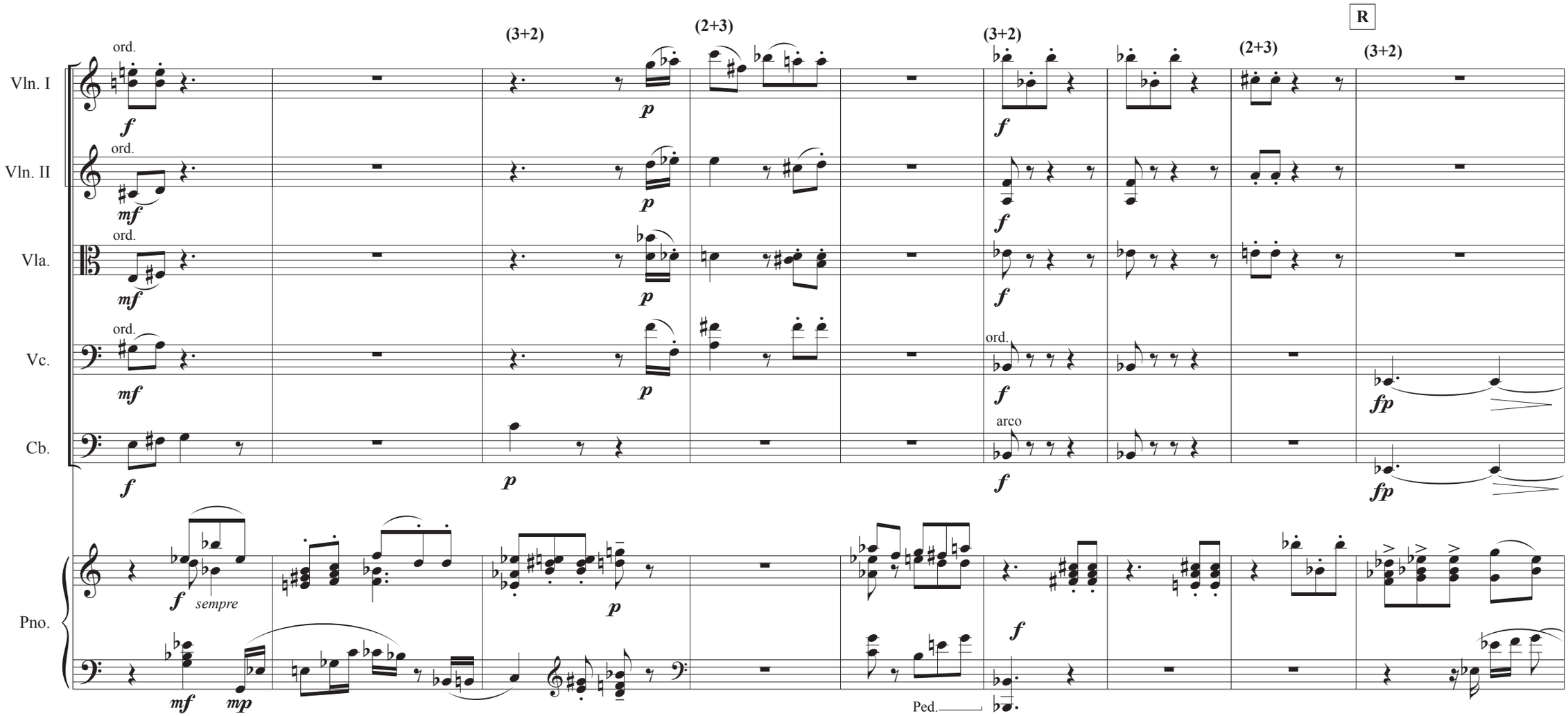

(quasi 3/4)
N
(3+2)
(2+3)
(3+2)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
mf
sfz
ff
fp

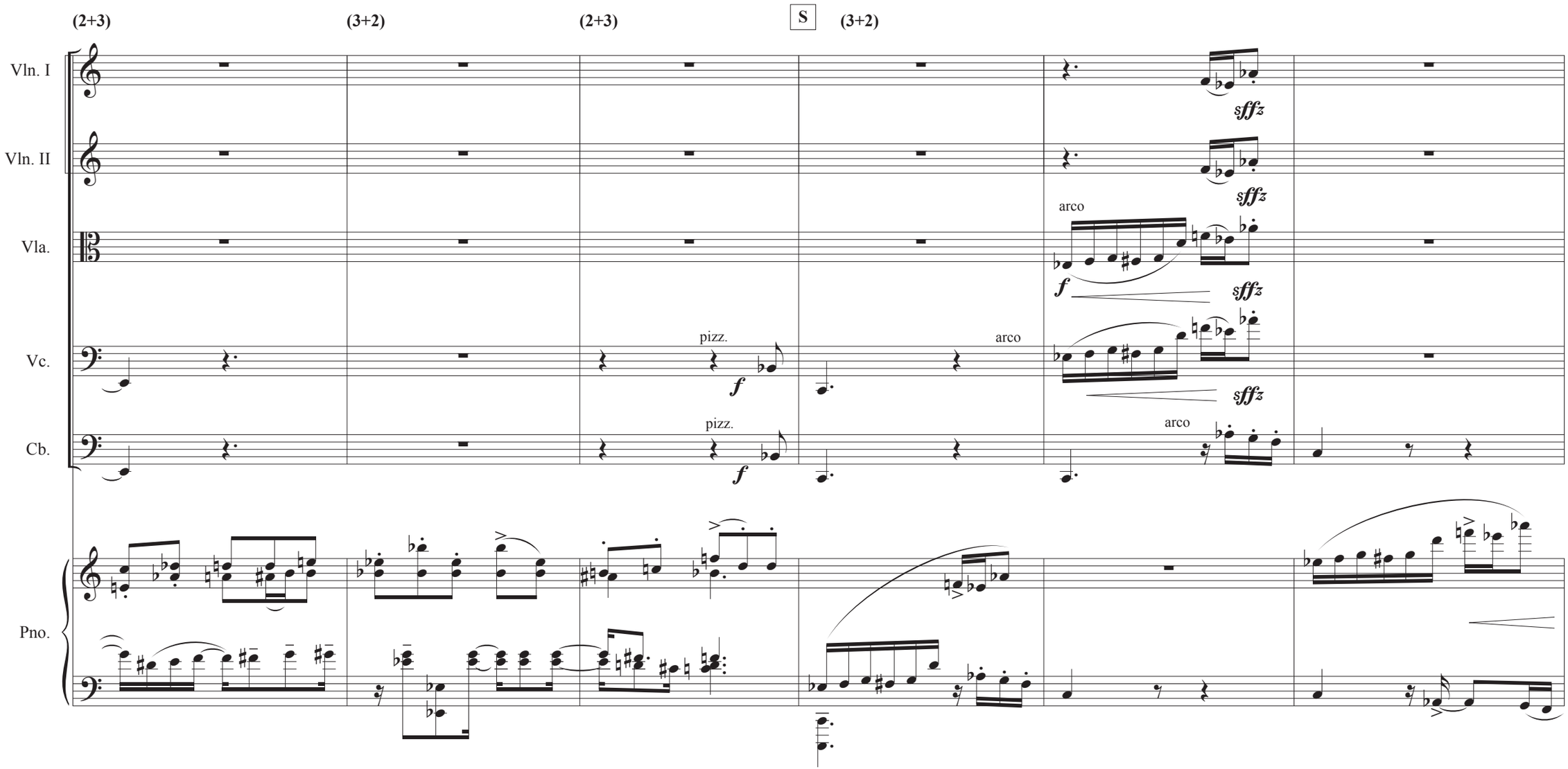

O
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
mf
mp
ff
fff

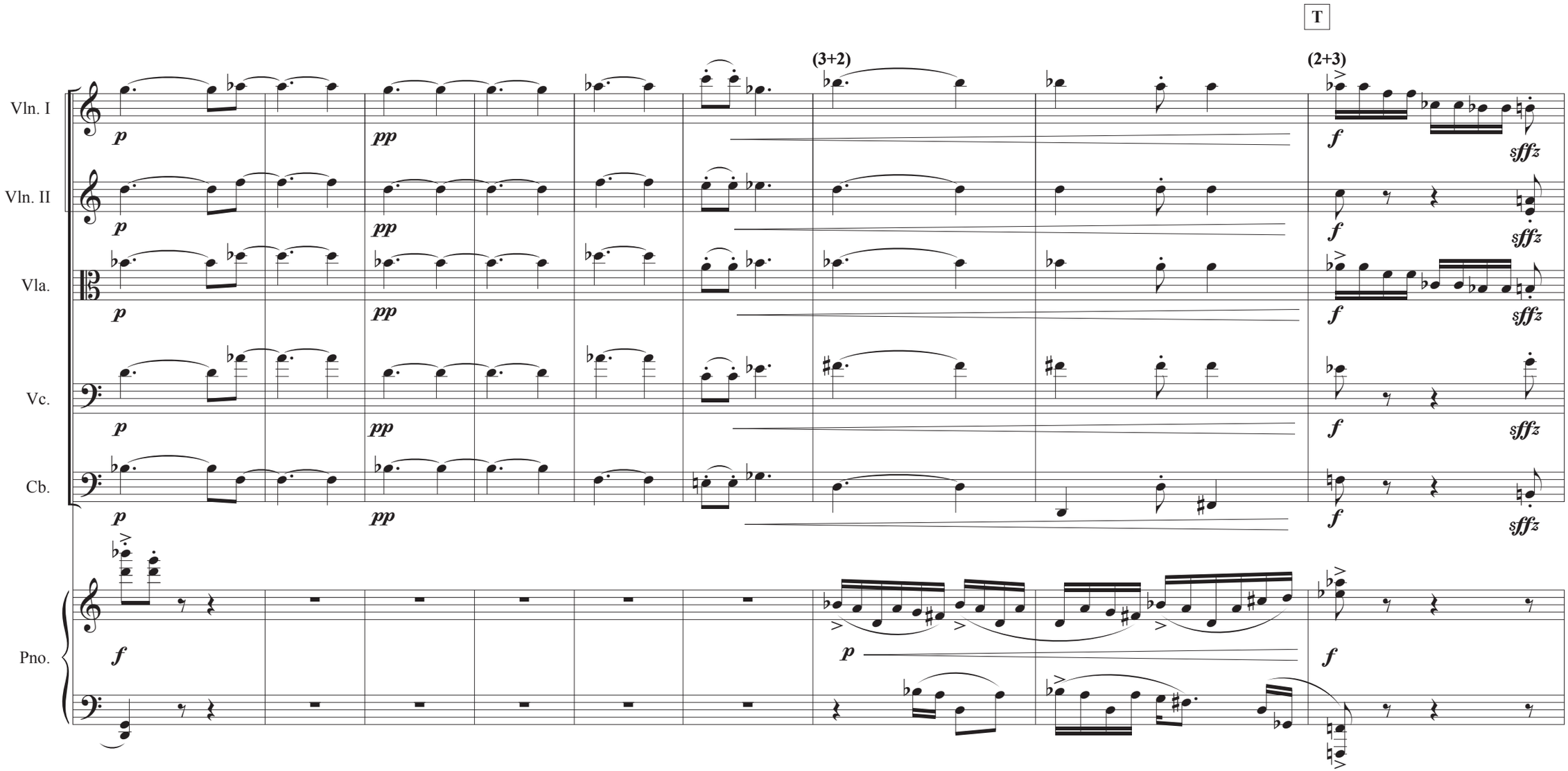

(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
f
f
mp

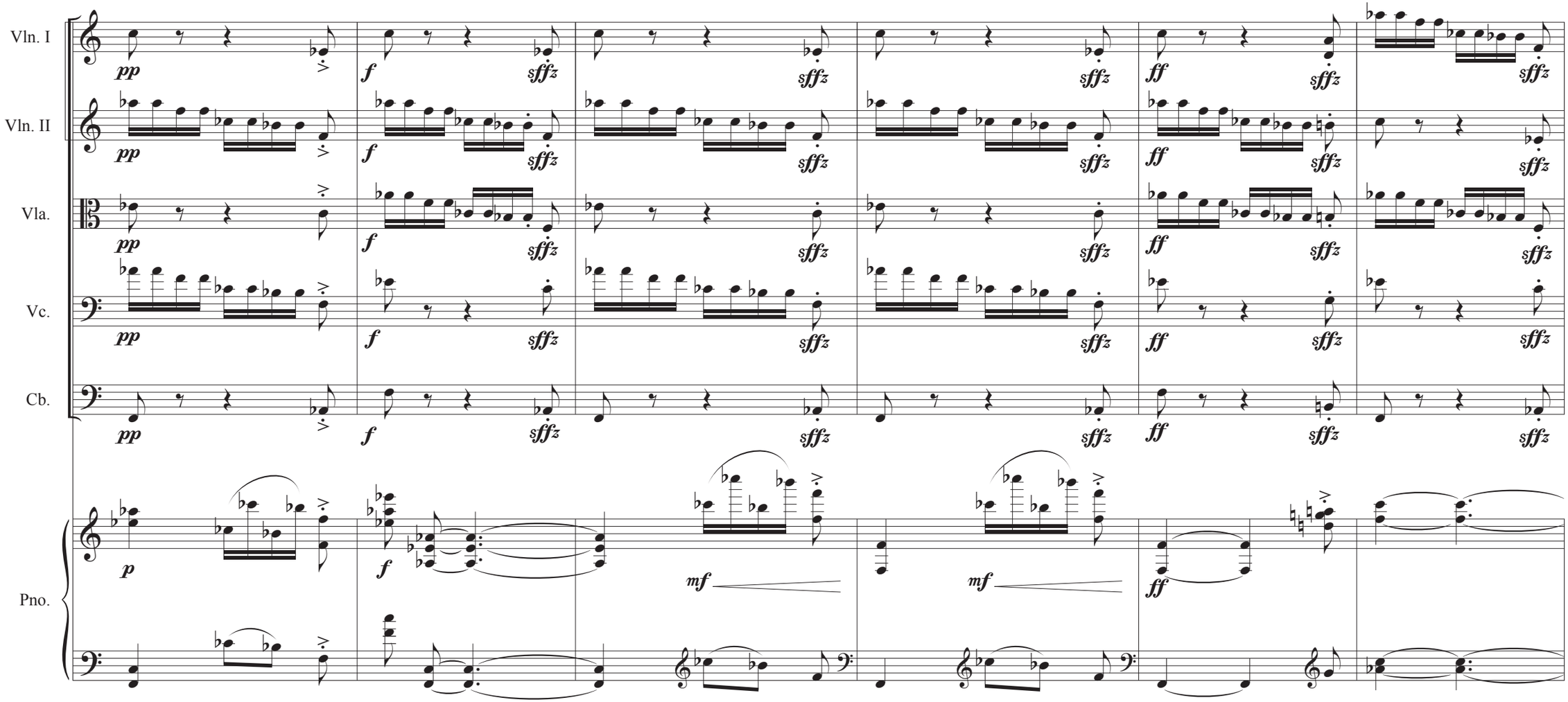

P
Tempo Primo
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
fpp
mp
p
f
ff
mf
subito
r.h.
(l.h.)
Ped.
l.v.
Sost. ped.

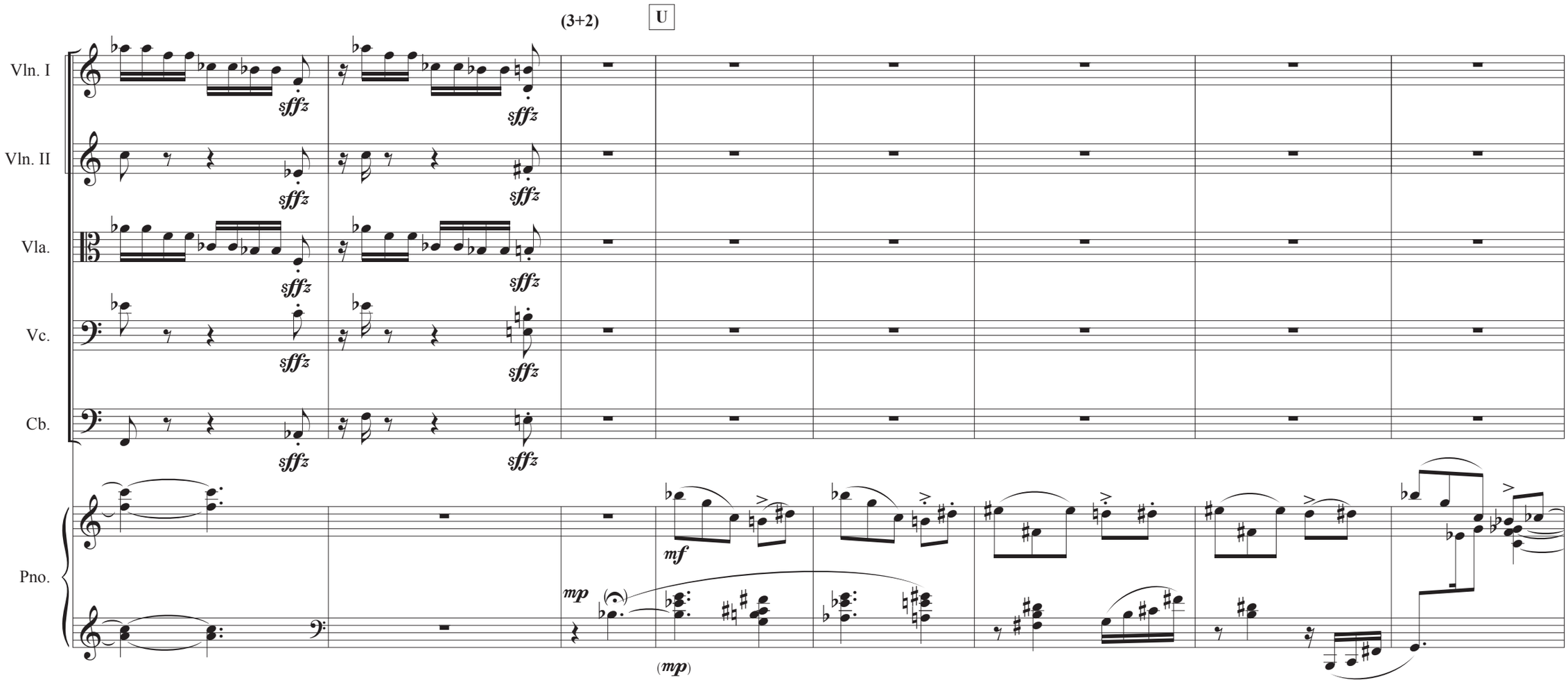

(3+2)
(2+3)
Q
♪ = ♪
(3+2)
(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
punta d'arco
pizz.
Sost. ped. off

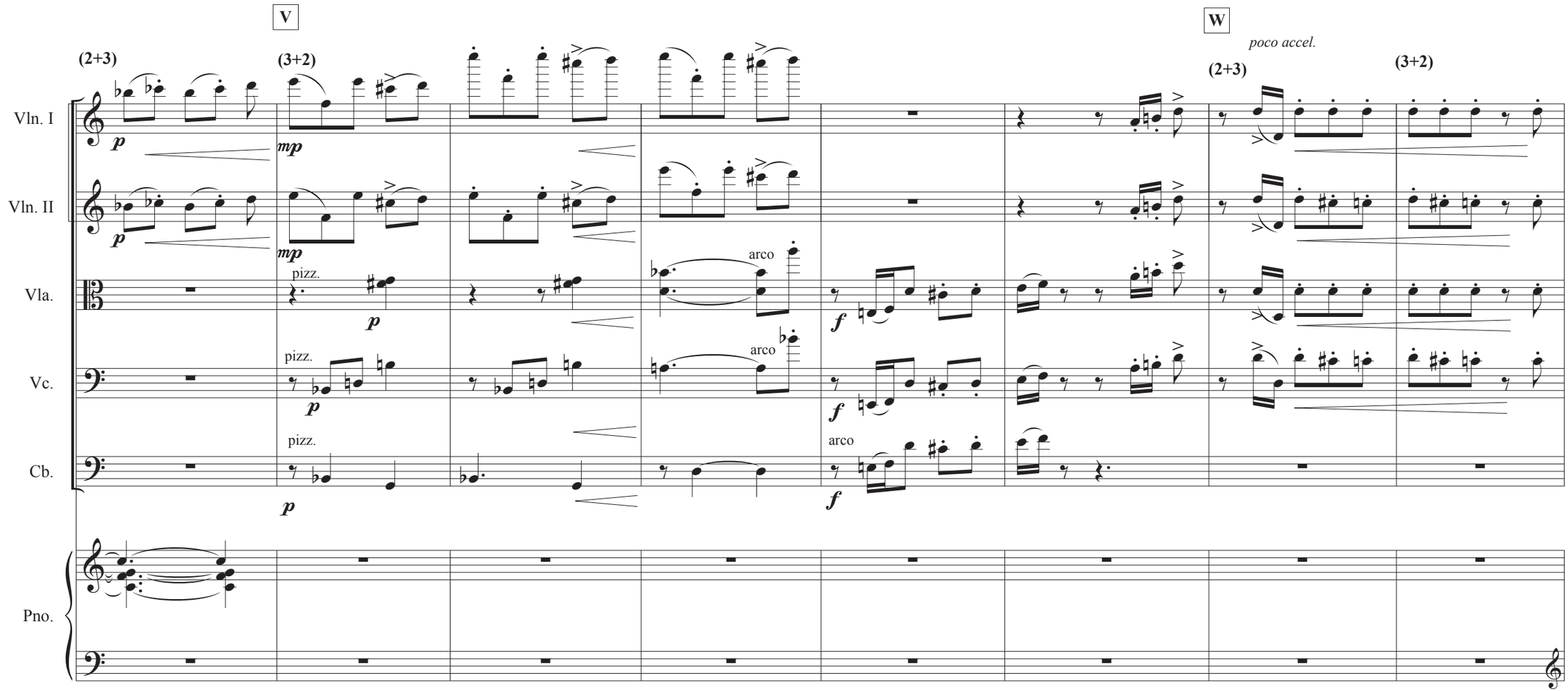

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
ord.
arco
(3+2)
(2+3)
R
f
mf
p
fp
sempre
Ped.

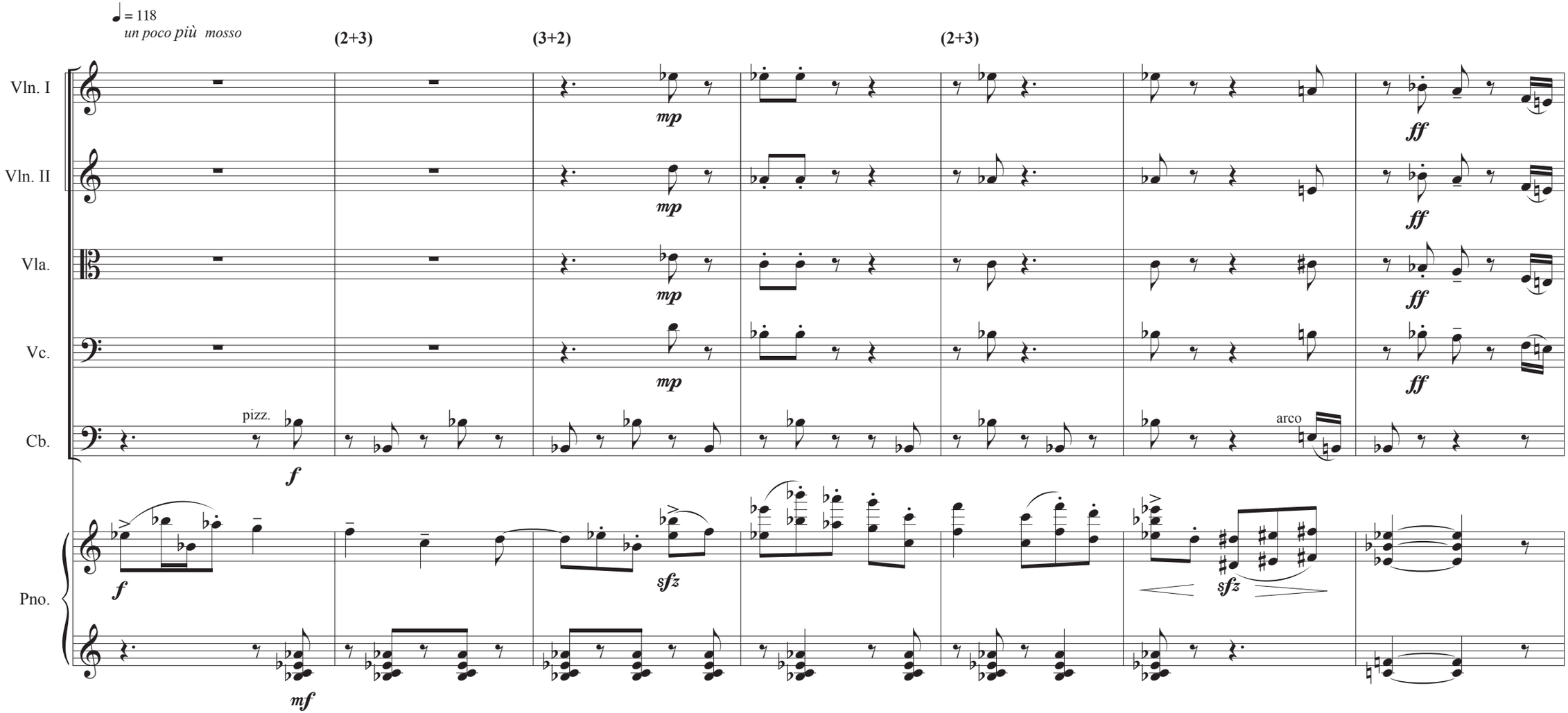

(2+3)
(3+2)
(2+3)
S
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sffz
arco
f
pizz.

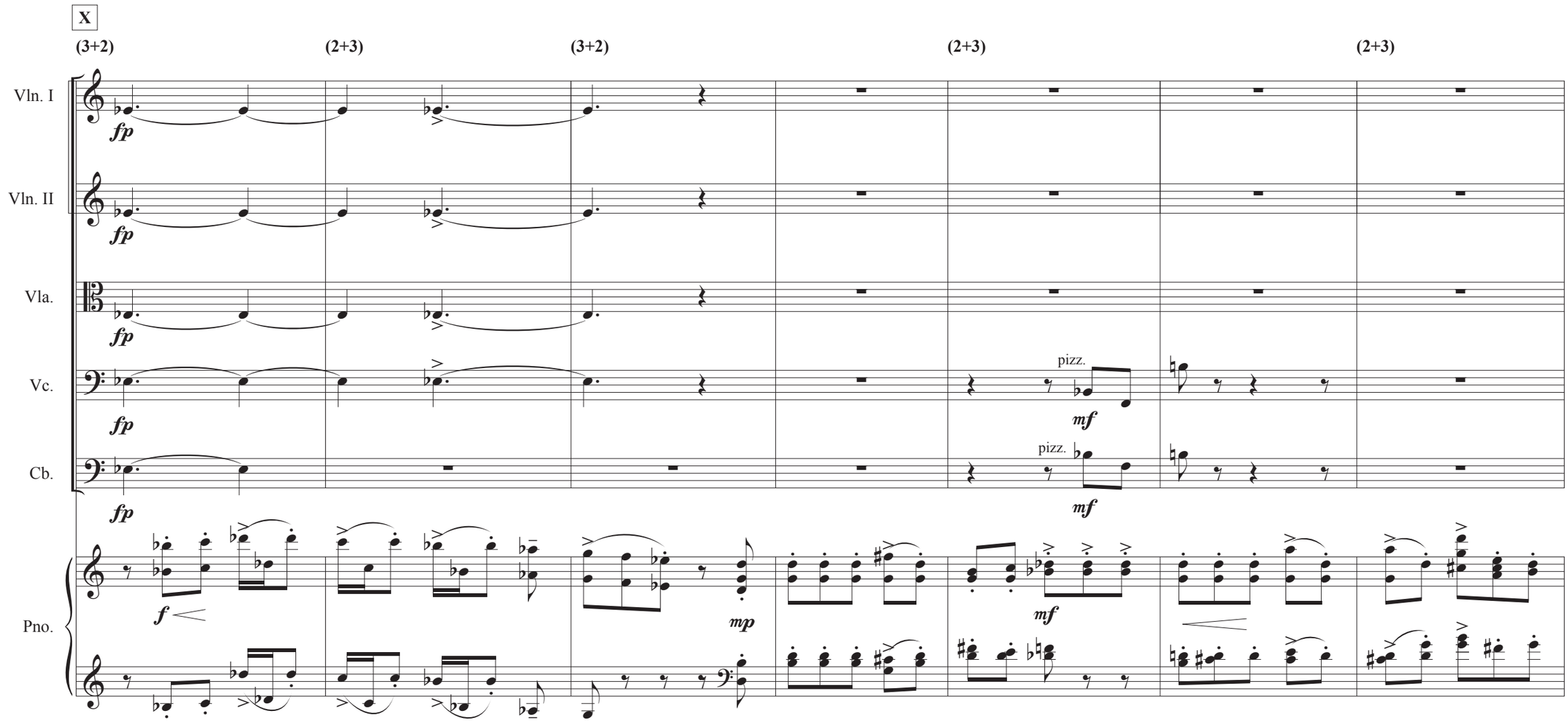

T
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
p
pp
f
sffz

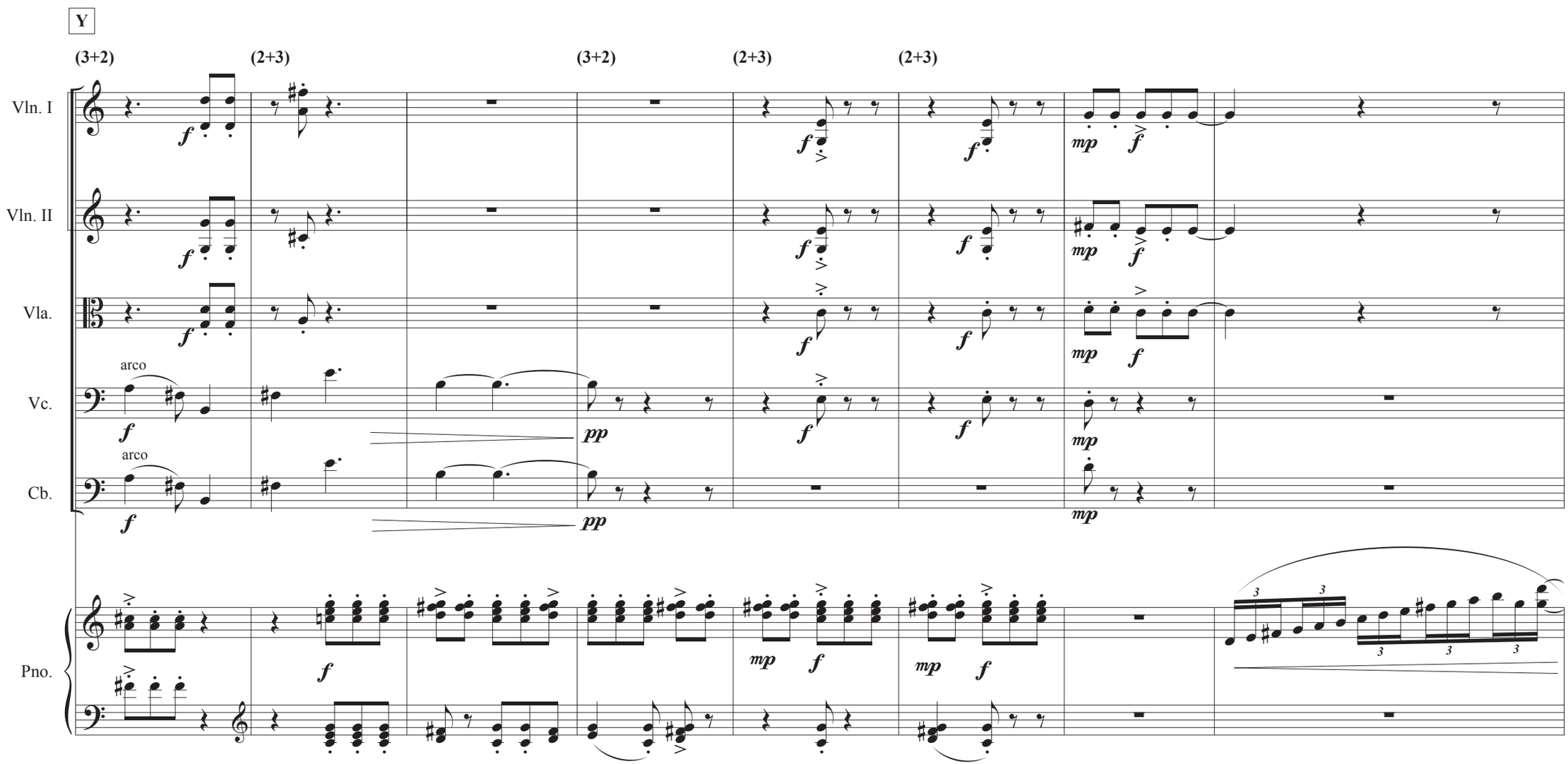

Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pp
f
sffz
ff
p
mf

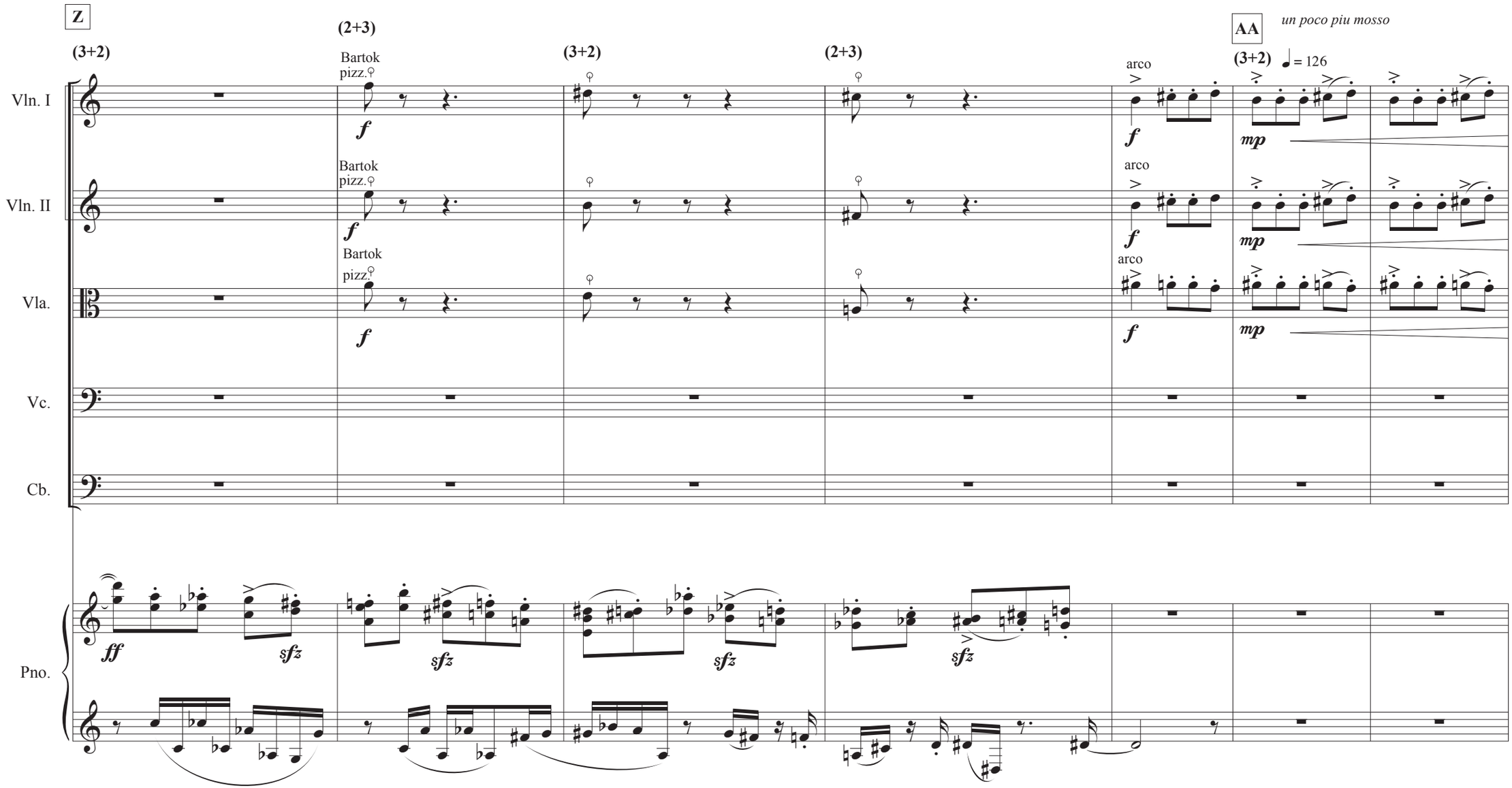

(3+2)
U
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
sffz
mf
mp
(mp)

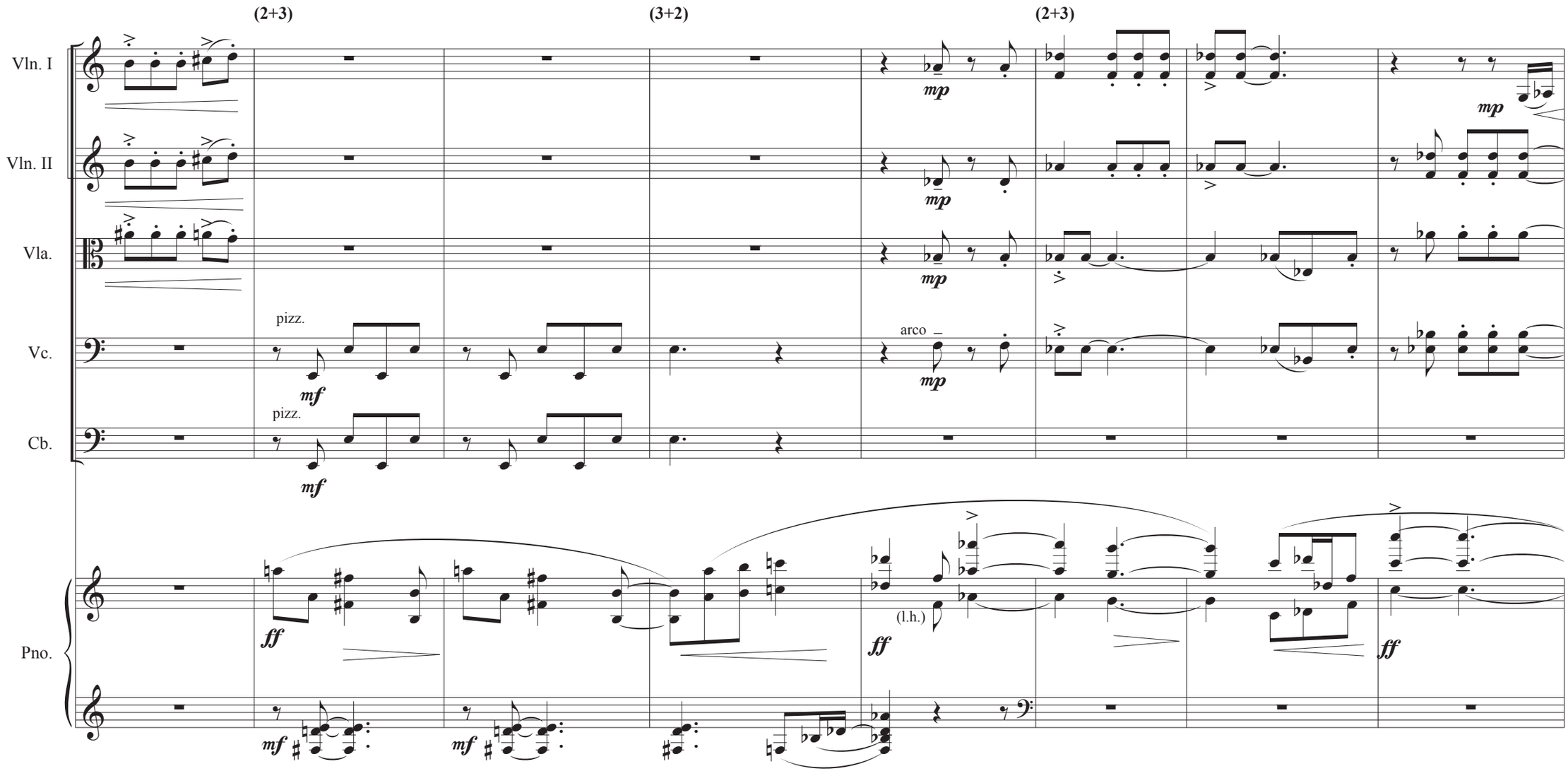

V
W
(2+3)
(3+2)
(2+3)
(3+2)
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
p
mp
f
pizz.
arco

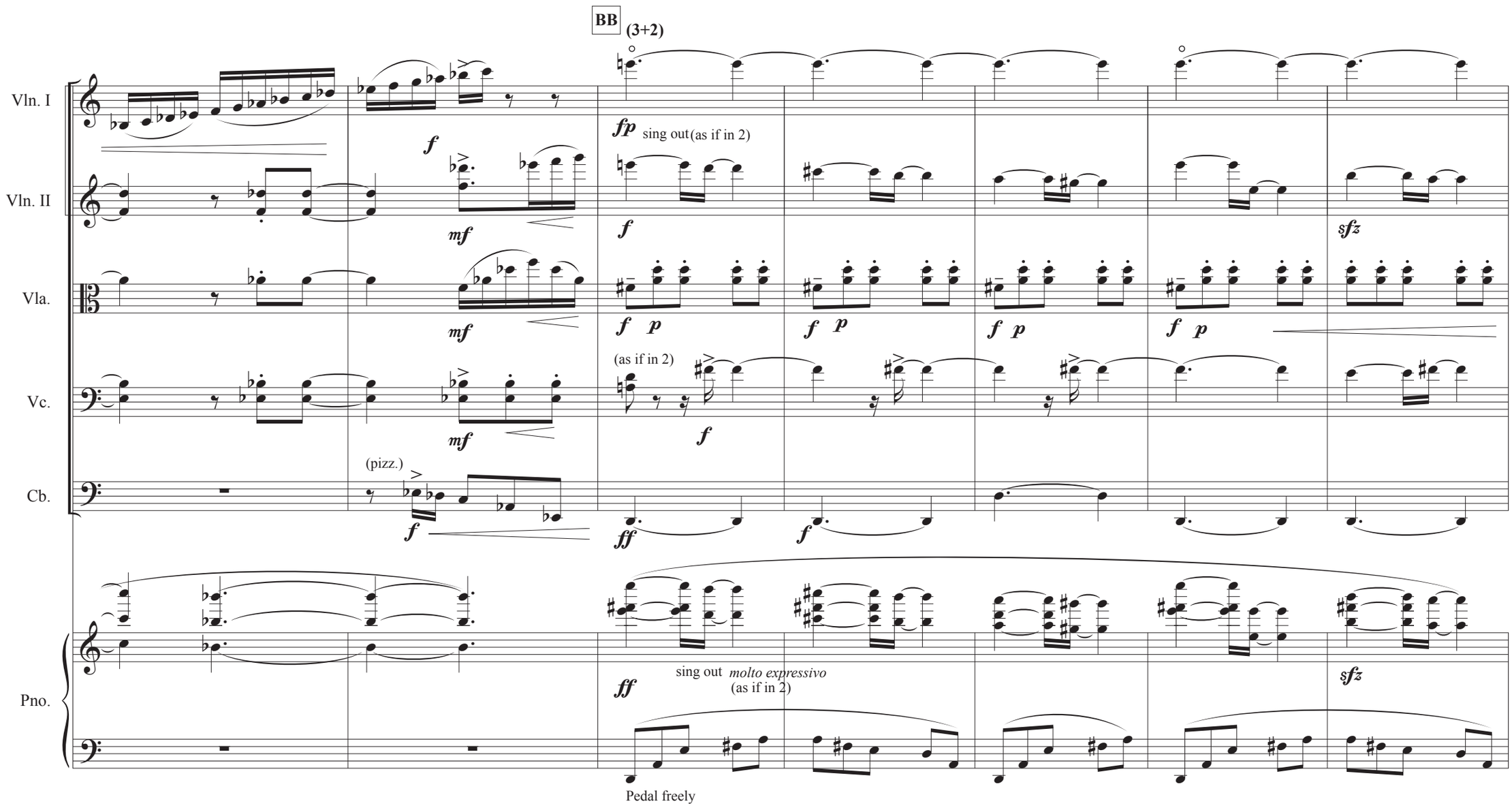

♩ = 118
un poco più mosso
(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
arco
mp
ff
f
sfz
mf

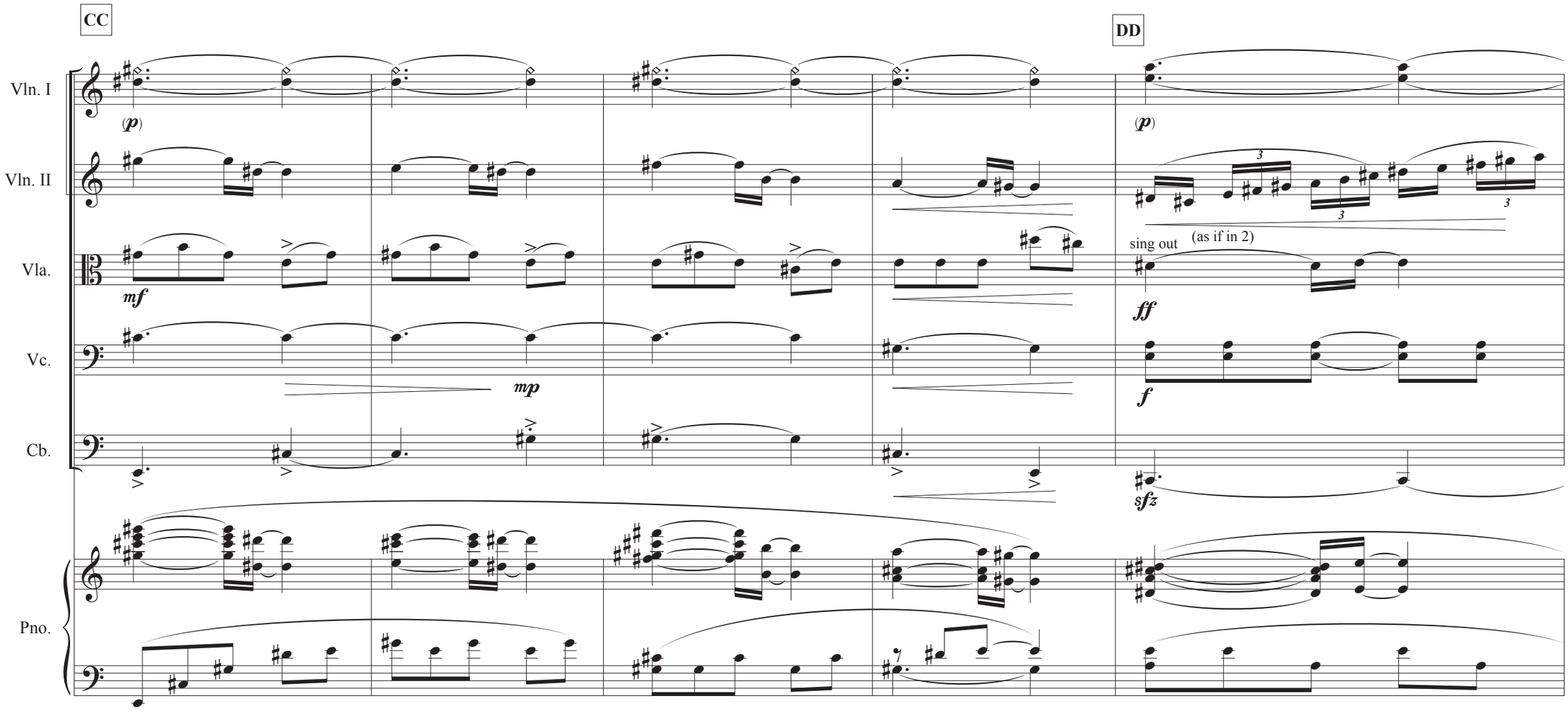

X
(3+2)
(2+3)
(3+2)
(2+3)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
fp
pizz.
mf
f
mp

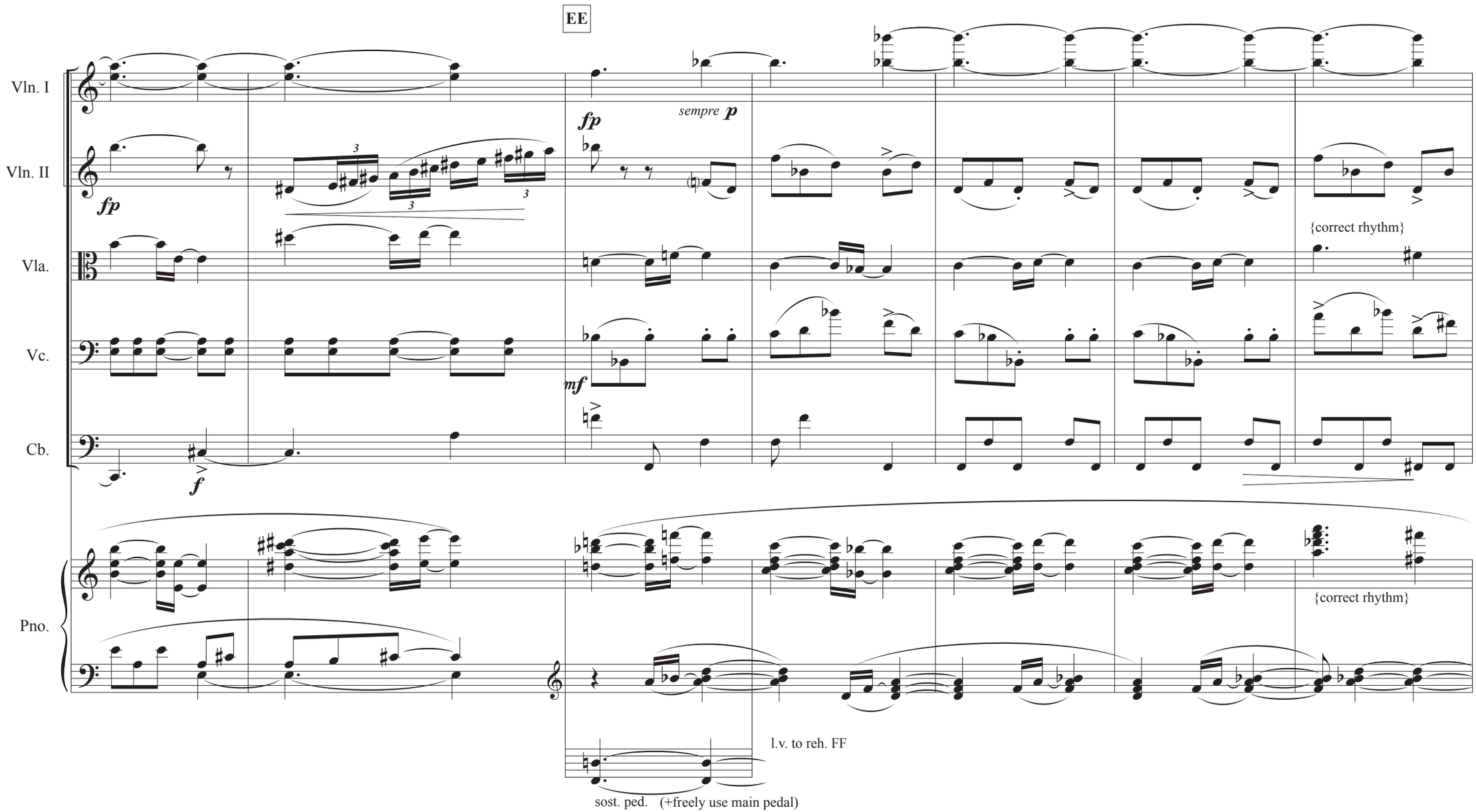

Y
(3+2)
(2+3)
(3+2)
(2+3)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
arco
arco

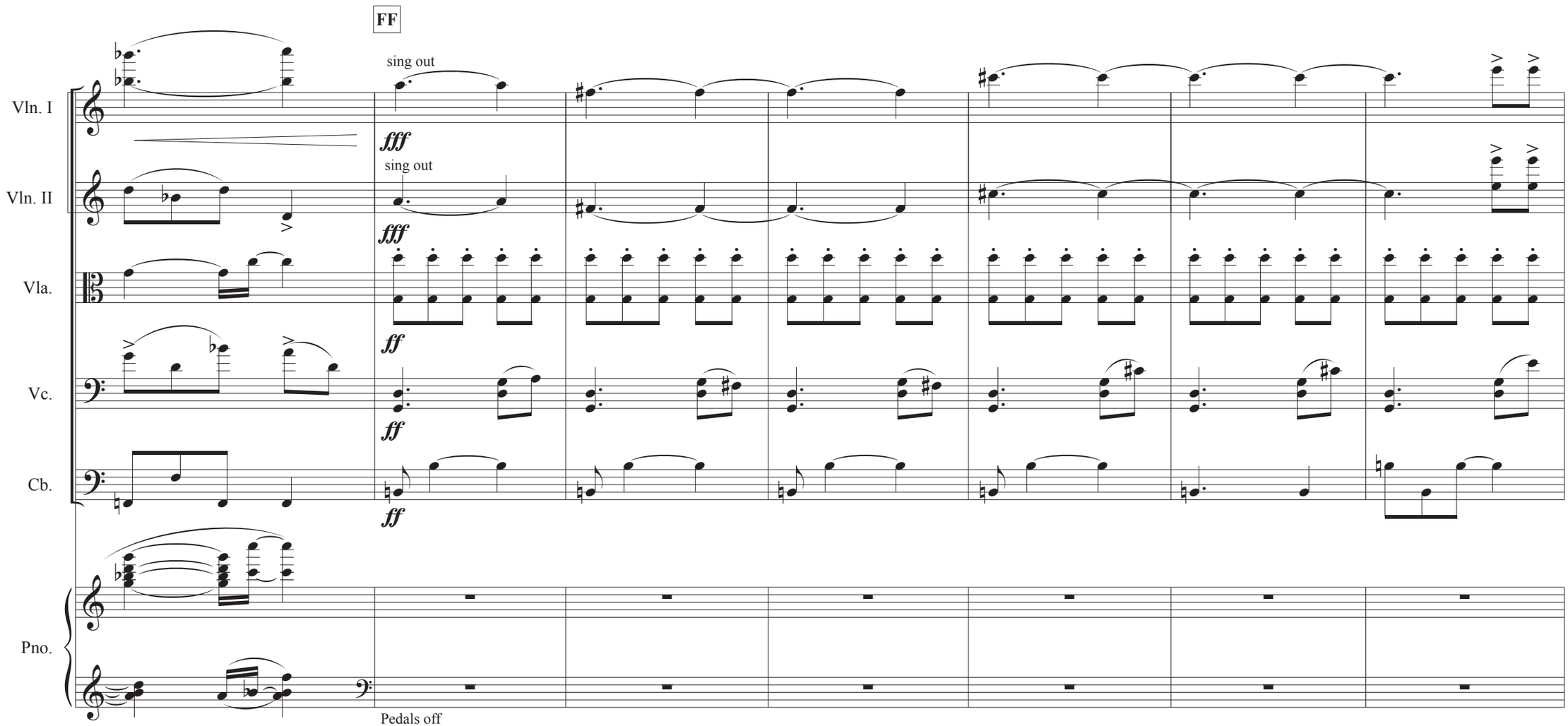

Z
(3+2)
(2+3)
Bartok pizz.
(3+2)
(2+3)
AA
un poco piu mosso
(3+2)
♩= 126
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
mp
ff
sfz

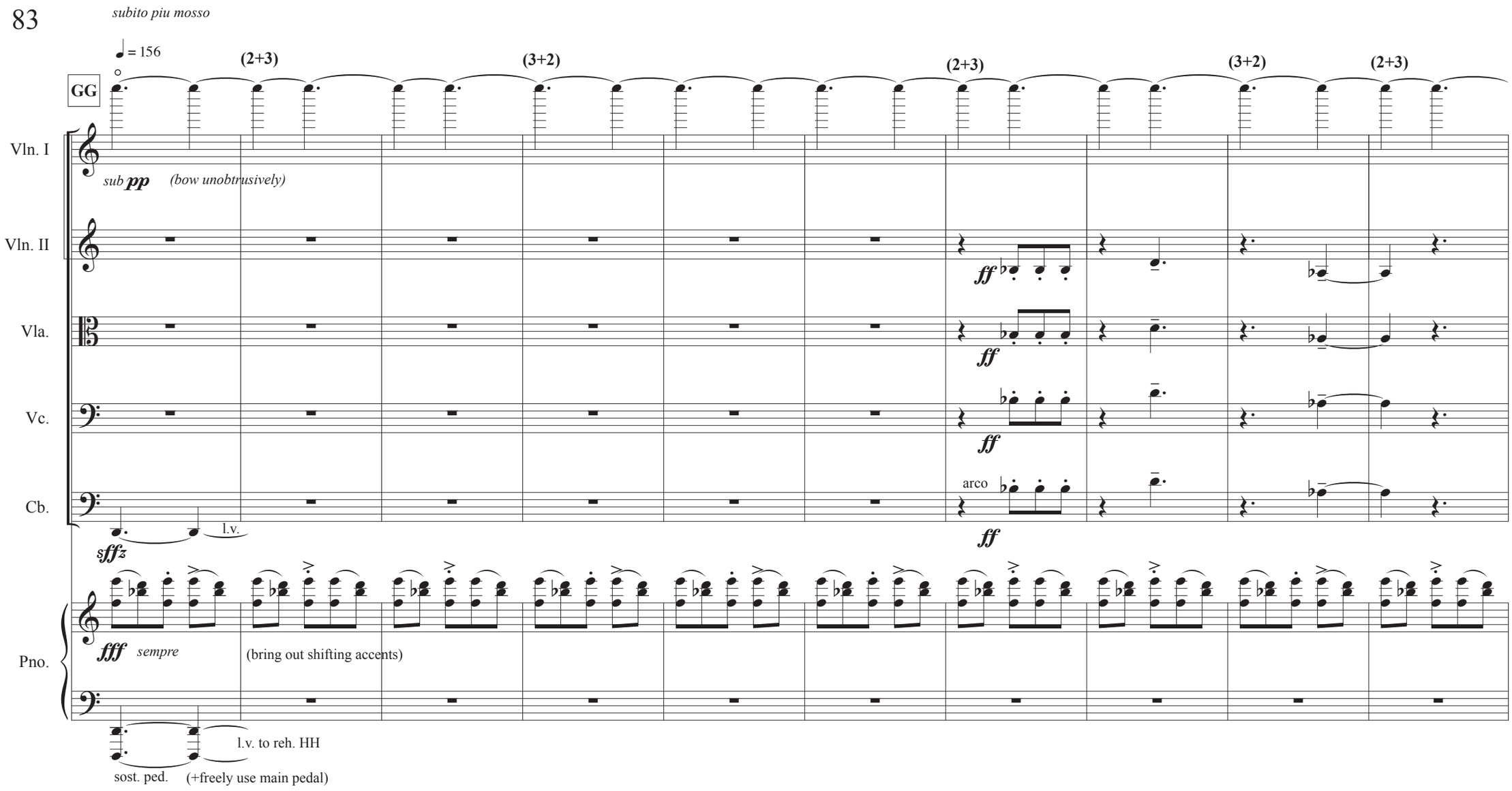

(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
pizz.
pizz.
arco
(l.h.)
mp
mf
ff

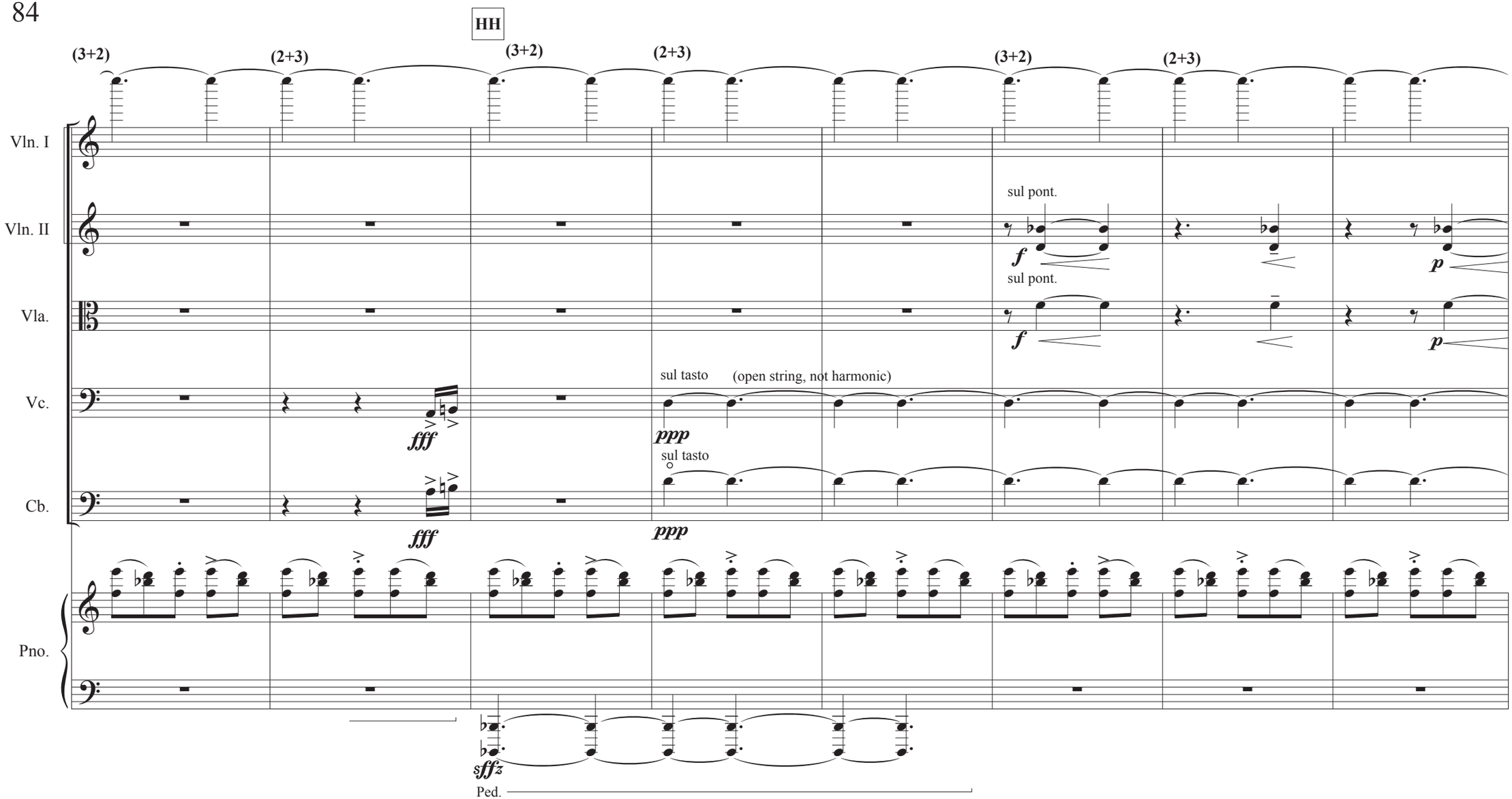

BB
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
fp
sing out (as if in 2)
mf
sfz
(as if in 2)
(pizz.)
ff
sing out molto expressivo
(as if in 2)
Pedal freely

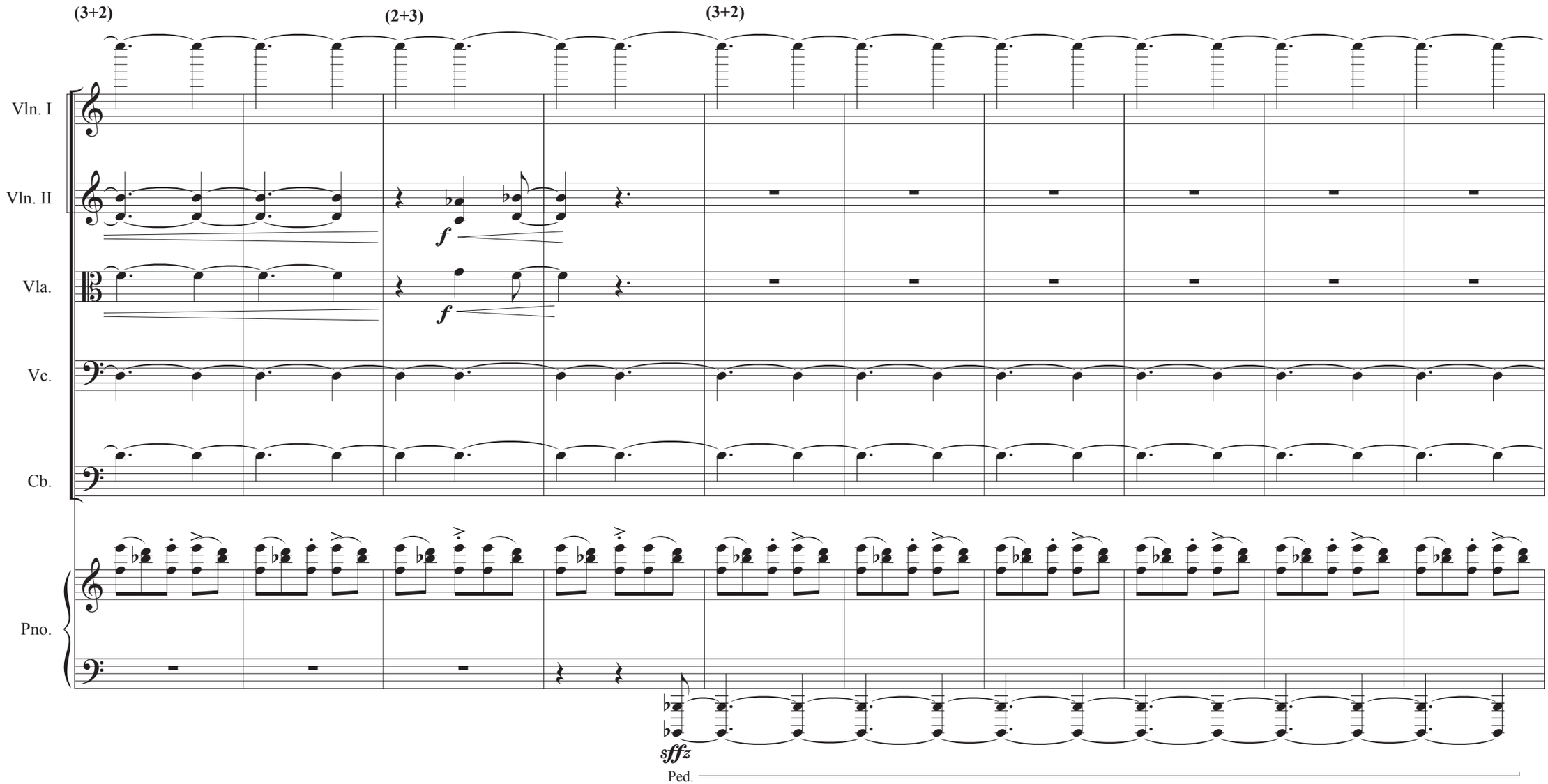

CC
DD
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
(p)
mf
mp
(p)
sing out
(as if in 2)
ff
f
sfz

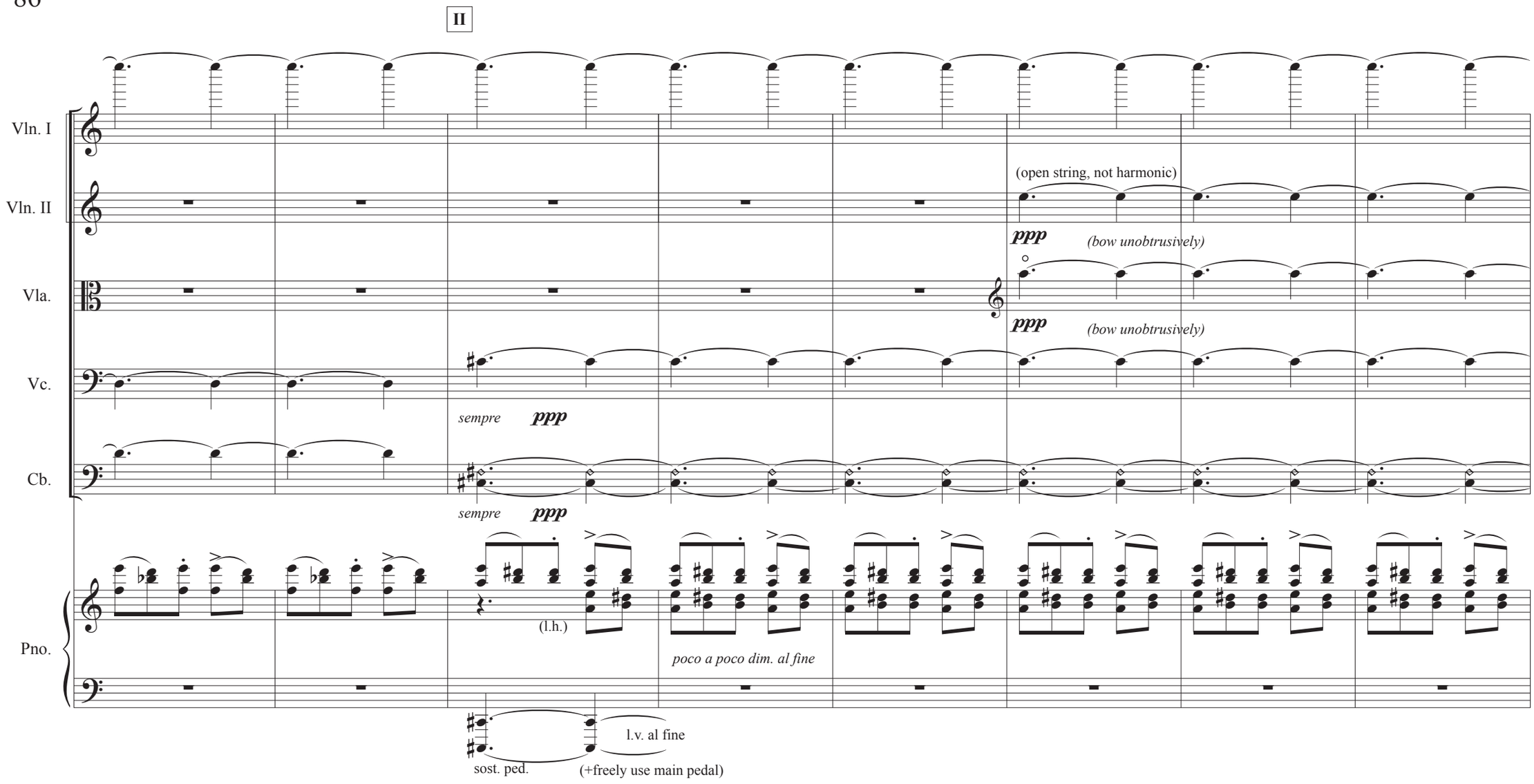

EE
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
fp
fp
sempre p
mf
f
{correct rhythm}
{correct rhythm}
l.v. to reh. FF
sost. ped. (+freely use main pedal)

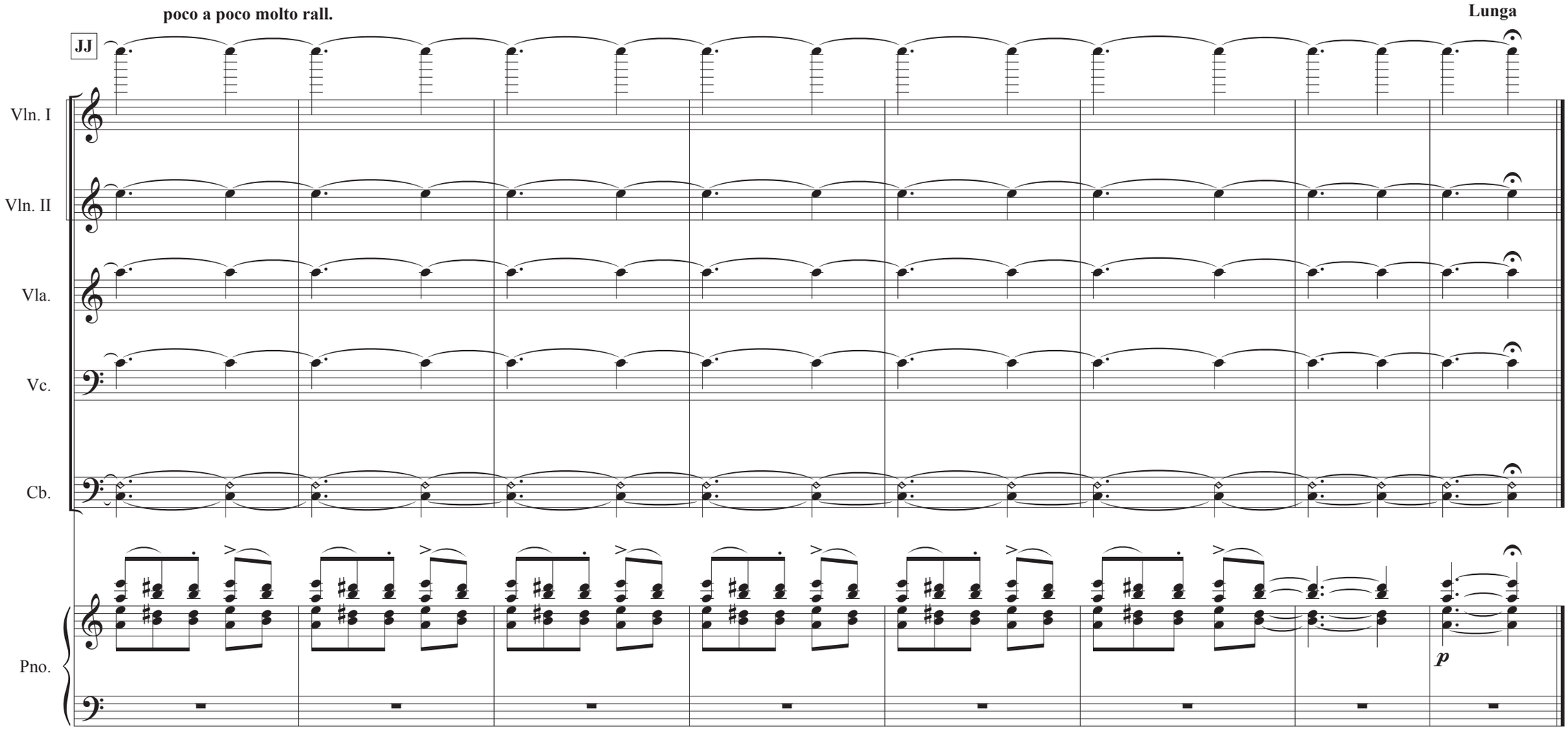

FF
sing out
fff
Vln. I
sing out
fff
Vln. II
Vla.
ff
Vc.
ff
Cb.
ff
Pno.
Pedals off


subito piu mosso
♩ = 156
GG
(2+3)
(3+2)
(2+3)
(3+2)
(2+3)
Vln. I
sub pp
(bow unobtrusively)
Vln. II
ff
Vla.
ff
Vc.
ff
Cb.
arco
ff
l.v.
sfffz
Pno.
fff
sempre
(bring out shifting accents)
l.v. to reh. HH
sost. ped.
(+freely use main pedal)


HH
(3+2)
(2+3)
(3+2)
(2+3)
(3+2)
(2+3)
Vln. I
Vln. II
sul pont.
f
sul pont.
p
Vla.
f
p
Vc.
sul tasto
(open string, not harmonic)
fff
ppp
sul tasto
Cb.
fff
ppp
Pno.
sffz
Ped.


(3+2)
(2+3)
(3+2)
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
f
f
sfffz
Ped.


II
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
(open string, not harmonic)
ppp
(bow unobtrusively)
ppp
(bow unobtrusively)
sempre
ppp
sempre
ppp
(l.h.)
poco a poco dim. al fine
l.v. al fine
sost. ped.
(+freely use main pedal)


poco a poco molto rall.
Lunga
JJ
Vln. I
Vln. II
Vla.
Vc.
Cb.
Pno.
p